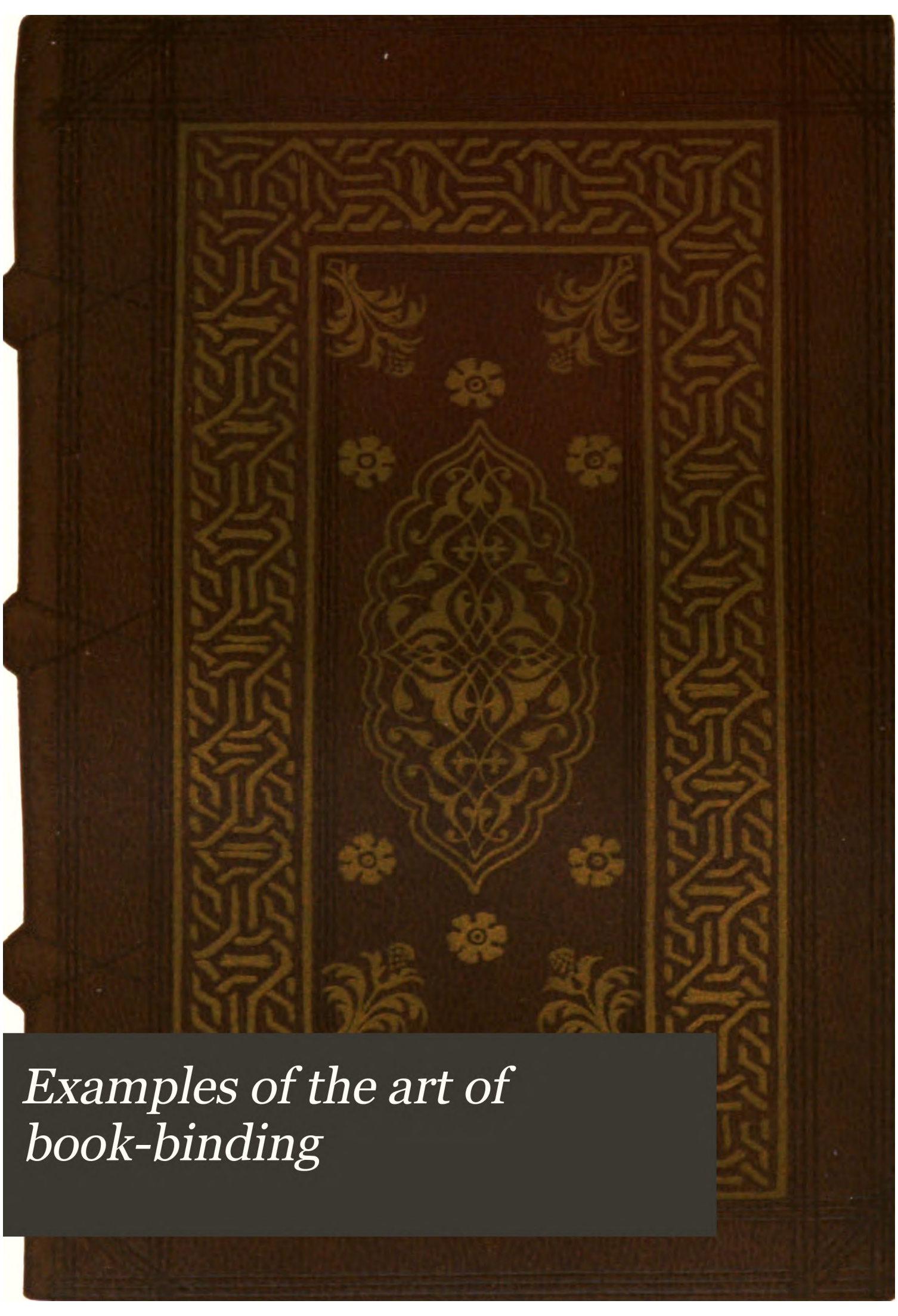
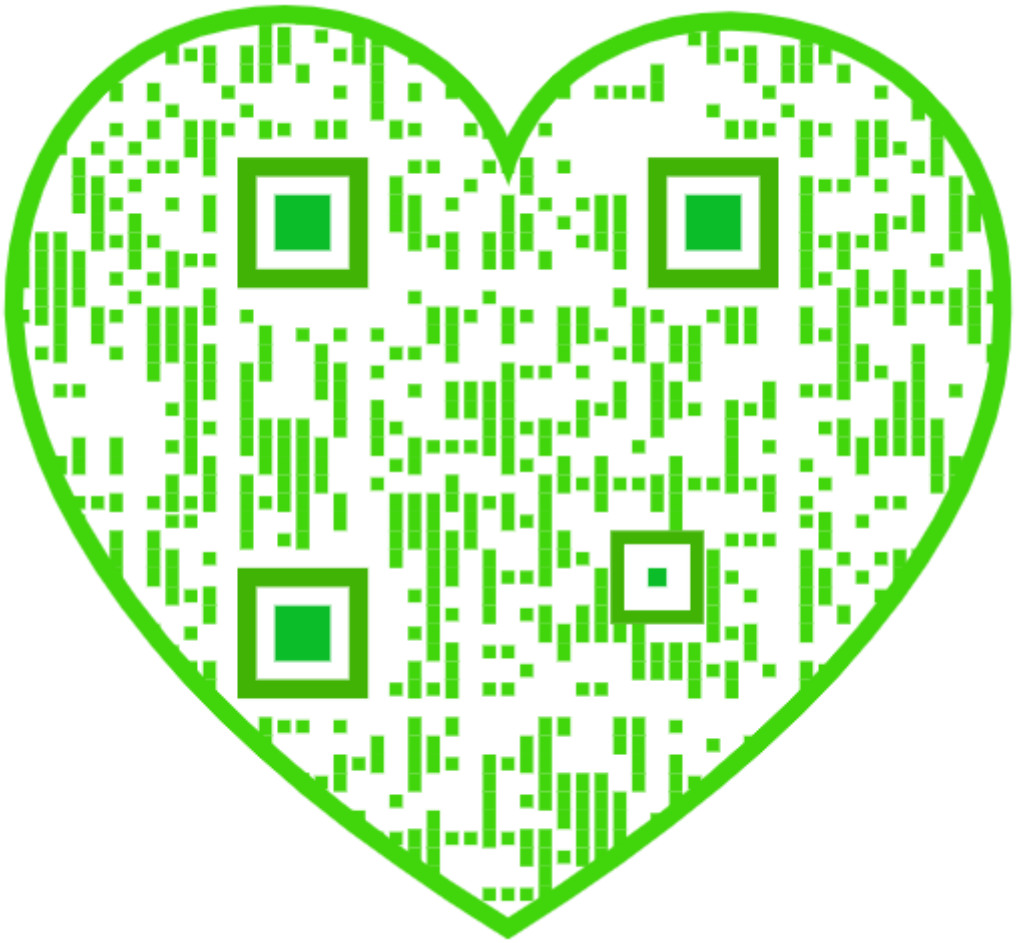
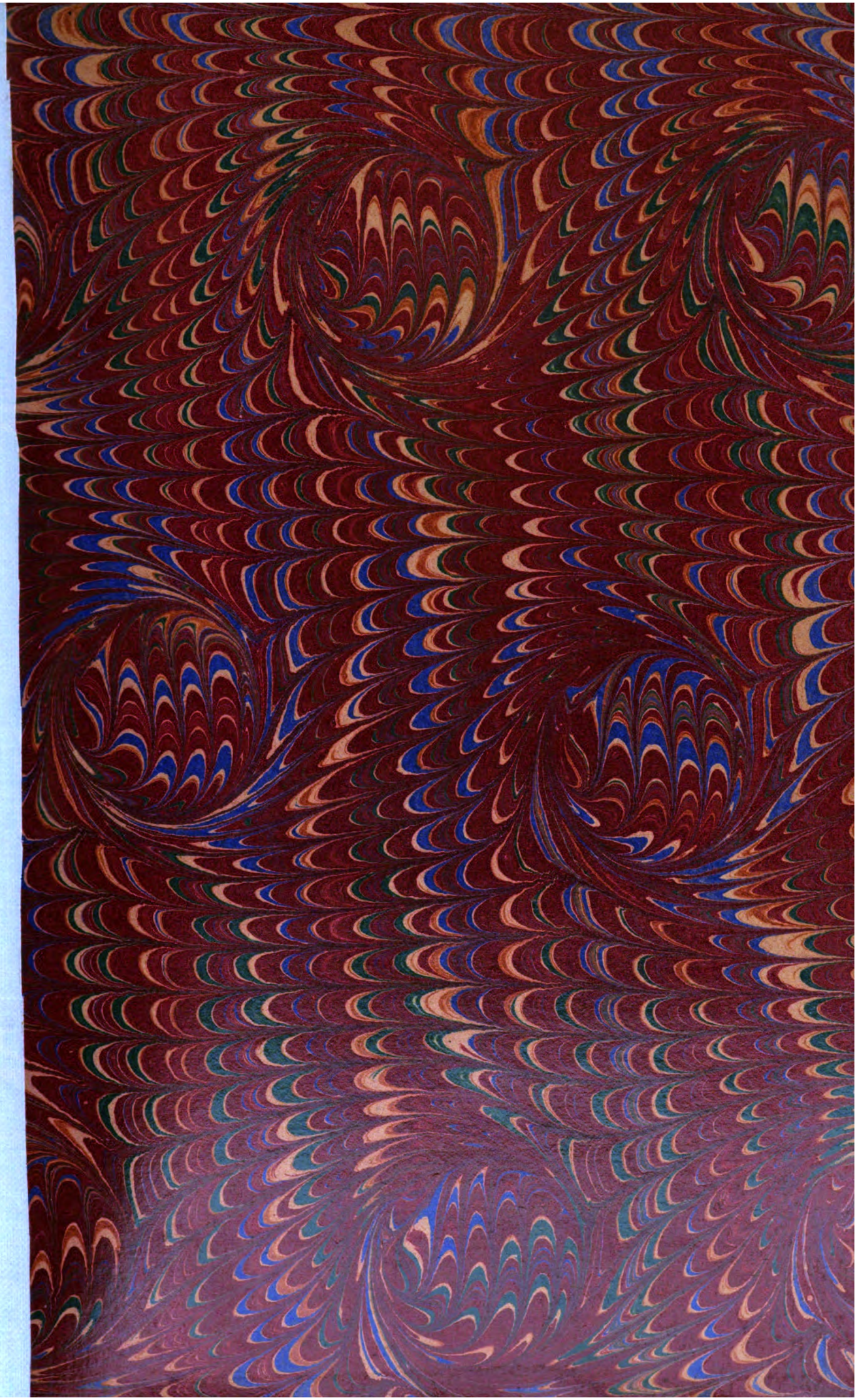


Examples of the art of book-binding





CATALOGUE

OF

BOOKBINDINGS

BERNARD QUARITCH'S CATALOGUE:

EXAMPLES OF THE ART OF BOOK-BINDING

AND

VOLUMES BEARING MARKS OF DISTINGUISHED OWNERSHIP

OFFERED AT THE NET PRICES AFFIXED

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BERNARD QUARITCH
15 PICCADILLY, LONDON
1897

EXAMPLES

OF THE

ART OF BOOKBINDING

AND

VOLUMES BEARING MARKS OF DISTINGUISHED OWNERSHIP

(Preceded by the First of all Printed Books)

£ s. d.

1 MAZARINE BIBLE. *Pa.* 1, *col.* 1: Incipit epistola sancti iheronimi ad | paulinum presbiterum de omnibus | diuine historie libris . capitulū pmū . | [F]Rater ambrosius | tua michi munus= | cula pferens . . . *Fortieth line:* celebrandūqȝ miraclm . ut vrbē tantā. *Col.* 2: ingressi: aliud extra vrbem quererent . . *Fortieth line:* eschineus . . legeretur. *Pa.* 10, *col.* 1: Et factū ē vespe . . *Forty-first line:* et mali . . *Col.* 2: die comederis . . *Pa.* 11, *col.* 1: deditqȝ viro suo . . *Forty-second line:* Fecit quoqȝ dns deus . . *Pa.* 648: . . laudet dnm . Alla . *Pa.* 649: [J]ungat epistola quos iūgit sacerdoti | um . . *Pa.* 1282, *col.* 2, *line* 42: bz vobis amē.

A complete and very fine copy of the first issue of the book, divided into 2 vols. folio, 641 *leaves in double columns (with forty lines to each column of the first nine pages, forty-one on the tenth, and forty-two throughout the rest of the book); blue morocco, apparently by Thouvenin* [*Mentz*, 1450-55] 4000 0 0

THE FIRST BOOK PRINTED IN EUROPE, as has been sufficiently demonstrated a year or two ago by the learned Dziatzko, who, until he made his exhaustive comparison of the accessible copies of the Mentz and the Bamberg Bibles, had been inclined, like some others, to regard the latter as the earlier.

These precious volumes belonged, in and before 1471, to Johann Vlyegher, a perpetual beneficed priest in Utrecht Cathedral. At the end of each is a testamentary declaration signed by "Johannes Roveri," public notary of Utrecht, that Vliegher had, in his presence, and before two witnesses (whose names are given), bequeathed *these two volumes of the whole Bible, printed and written down*, to be perpetually chained up in the Convent of St. Mary, at Zuzac, near Amersford. As all this is dated from Vliegher's dwelling, it is evident that he was either dying or believed to be in that state.

At the end of each volume a leaf is added (probably by Debure when sending the book for binding), which gives a facsimile of the two famous inscriptions by the rubricator in the copy in the Bibl. Nationale, from which it was first made known in the last century that this was the Bible of 1450-55.

I. English and Scottish Bindings.

£ s. d.

Reading Abbey, A.D. 1150-60:

2 HIERONYMUS IN PROPHETAS. *Fol.* 1: ncipit liber explanationum beati Ieronimi presbyteri super Naum . . Folio, MS. ON VELLUM *written in a beautiful round English hand, leaning a little backwards, two columns to each page, 44 lines to each column; a few leaves torn away; in the original boards covered with white leather* *About* 1150-60 30 0 0

The leather outside looks, at first sight, like vellum, but where it turns over inside the board one sees that it is tough but not very hard whitish hide. It is curious how little change took place in the methods of English monastic binding between 1150 and 1450. The only noticeable difference is that at the more ancient period the thongs which fastened the bands to the boards ran much further in through the wood before they emerged again, than they did at the later time. Also at the earlier date the boards were thicker, and a tongue of leather from the back was allowed to lap loosely a little way over the top and bottom edges.

The provenance of this volume is easily ascertained. It is one of a number of books which in 1745 belonged to James Bowen (and upon all of which he wrote his name). They were all of the same age and style (both as to calligraphy and binding), and some of them bore the original letterings and records of ownership,—all having been written in Reading Abbey between 1140 and 1170.

Haughmond Abbey, A.D. 1200:

3 ISIDORUS HISPALENSIS de Summo Bono—ALQUINUS de Sapientia —2 parts in 1 vol. small folio, MS. ON VELLUM *by a single English hand, 84 leaves in quires of eight, written in bold round characters, 31 long lines to each page; in the original binding* *About* 1200 *sold*

This is a very plain and simple covering of white deerskin over very thick oak boards. The linings which are used to cover the overlapping ends of the deerskin are portion of a Latin MS. written by an Irish hand, and in Irish characters, in the earlier part of the twelfth century, which must have been brought from Ireland to Haughmond Abbey, in Shropshire, before the end of that century. They were then cut up and used in the binding, which we may consider as having been performed in that Abbey about the year 1200.—The only alternative would be to consider that the book had been written in England, carried to Ireland by one of the ecclesiastics who accompanied Strongbow, bound there, and brought back a century later to be presented to the Abbey in Shropshire. Whichever be the true theory, there is an inscription on the top of the first page, written about 1270-80: "Liber est ecclesie S. Johis apli et ewangeliste de Hagemon."

There is no ornamentation on the cover. The sides were pumiced and thinned, and polished till they looked like parchment, but the back was left rough and thick, as we still see it, and a tongue of stronger leather added at the top and bottom of the back as a protection for the edges. These still remain. The bands are only noticeable by their projection under the loose leather of the back, which is not tightly glued at the points of contact. The book is an example of early binding in the British Isles, whether it was done in Dublin in 1170-80, or in Shropshire about 1200.

Battle Abbey, 1450:

4 THE BRUT CHRONICLE. *Fol.* 1: Here may a man heren how Englonde was ffirst callyd Albyon . . *Last page:* . . How the Kynge held hys Parlement at Westmestyr (1445) . .

Small folio, MS. ON VELLUM *written by or for John Nuton (Abbat of Battle in 1463), wanting a leaf at the end; in the original binding, somewhat damaged* *About* 1450 50 0 0

Oak boards covered with a leather or skin which is whitish outside, but of which the overlapping parts that are fastened down inside the board show that it was coloured red or reddish. The methods of the binder are visible at both ends and on the back; and notwithstanding the damage it has undergone, this volume is interesting as a specimen of binding executed in Battle Abbey between 1450 and 1463. The Abbat's name as owner is written on the flyleaves and margins in several places after his elevation to the dignity. One of these notes was written by John Witsam.—Another monk of the same period was MICHAELL ROY, who has written some bars of MUSIC on the end leaf.

London, 1450-60:

5 SARUM PSALTER AND PRIMER, 2 vols. in 1, small folio, MSS. ON VELLUM *written in red and black,* WITH

£ s. d.

ILLUMINATED BORDERS *and a great number of gilt and coloured initials; in the original binding* *About* 1430-40 100 0 0

Bound in or near London in oak boards covered with rough white doeskin, unornamented; this covering being in perfect condition with the stitching at head and foot still unbroken. The strong bands on the back make bold ridges in the doeskin, although the latter is apparently unfastened to them.

The MS. is one of great interest, containing as it does an exceptionally large quantity of prayers in English,—marking the advance towards a vernacular prayerbook.

The use is Sarum, the locality may be regarded as London; a conjecture which is strengthened by a note in the calendar showing that the writer was in or close to London in 1510. It is an entry on the 17th August:—Mr. ēston and Mr. Dudlei ware beheded this day Ao. 1510 at x of clok it was uppon the saturday.

With the engraved bookplate of Thomas Phillips of Ickford, Bucks (about 1770).

Henry VII (1505):

6 INDENTURE MADE BETWEEN THE MOOST XPIEN AND MOOST EXCELLENT PRINCE KING HENRY THE VIITH . . and Thomas Silkestede Priour of the Cathedral Church of Sainct Swithunis of Wynchestre . .

Small folio, THE ORIGINAL COUNTERPART MS. *partly in Latin, but for the most part in English, written on* 18 *pages of* VELLUM, *with gilt initials, and having on the first page a broad illuminated border with the Tudor rose, the portcullis, and foliage-ornament; in the Tudor binding executed for the King* *About* 1505 40 0 0

Oak boards covered with stamped leather which is still in fine condition. The ornamentation is in blind tooling. The sides are ruled down and across with rows of triple lines, which form nine rectangular compartments. The centre is occupied by the Tudor rose surrounded by an arabesque decoration of vine branches. (The heart of the rose is granulated.) In four compartments, there is a cinquefoil enclosed by a circle within a square; and in the other four, a fleur-de-lis within a square. This is considered to be the design which Pinson used. The back has no decoration beyond the ruling which outlines four bands. The flyleaves are of plain vellum.

The illumination of the first page is thus effected. On a ground of blue dotted with gold, the initial T is painted bronze gold in a flowery Gothic form (like ℭ) and encloses within its arms the portcullis painted gold with a greenish tint. Above it, on a bright yellow gold ground, is the Tudor rose, crimson with gold lights and gold heart, and having a slight stem with green thorns and leaves. On the left of the T begins the border which is continued upward, then turns to the right, meeting and embracing the gold ground of the rose. The border exhibits two large stems of wreathy conventional foliage of bronzed gold upon a crimson or lake ground.

In 1503 the same Prior and Convent had agreed to say a special set of prayers for the King at every mass, and this new document was to confirm and extend the practice. In consideration of releasing the convent from all royal claims or fines on the acquisition of benefices and lands by the Priors of St. Swithins, they now bound themselves to a perpetual observance of the custom, and to keep on praying for King Henry VII for ever; each successive Prior to swear to it at his accession, and to read the Indenture aloud to his Convent.—This was the copy to be kept in perpetuum for the purpose, and to serve as the model. Consequently it is not signed, and has no other date than that of the recited Latin document of 1503, but it is of course clear that it must be the counterpart of the one signed between 1503 and 1508. It was bound by the royal binder and kept in Winchester, until the suppression of the monasteries by Henry VIII.

The text of the offices is given in the recital of the 1503 agreement.

With Henry VIII's Insignia:

7 AULUS GELLIUS. A. GELLIJ . . NOCTIUM ATTICARUM libri . xx . . *Colophon:* . . [Parisiis] in edib' qdē Ascensianis . . M . D . XI. Small 4to. *in the original calf binding (rebacked)* 1511 6 15 0

This seems to be an English binding; blind tooled in compartments with a border of foliage, fruits, beasts, and birds, and having for its centrepiece on the upper cover the Tudor rose with a dragon on the (spectator's) left, and an animal which may be intended for an antelope or a greyhound on the right. It looks like the badge and supporters of Henry VII (the heart of the rose granulated) who had died a couple of

With Henry VIII's Insignia—*continued.* £ s. d.

years before the book was printed. On the lower cover, the centrepiece contains the imperial double-eagle and crown.—I do not pretend to explain this combination.

The first owner's name is carefully blotted out from the title-page. A later owner has written "1586 18 die Junij accepi de Edwardo Ewde."

The bookplate of Fountaine Walker inside the cover.

8 THOME DE AQUINO . . super epistolas Pauli Commentaria . . *Colophon:* . . Parrhisijs impressa cura . . Andree boucard . Impensis vero Iohannis petit . . 1518 . . Small folio, *wormed; in the original binding bearing the arms of Henry VIII* 1518 2 5 0

Although without the royal arms, this binding might have been done for the royal library. It is stamped in compartments with the rose, the portcullis, and the fleur-de-lis for Tudor; the castle, the lion, and the pomegranate for Spain;—thus representing the union of Henry VIII and Catherine of Aragon. The back is mended in the top and bottom panels.

The end leaves are portion of a MS. commentary on the Apocalypse written on vellum in England about 1400-1420.

9 ROSSEI (Gulielmi) . . opus elegans . . quo . . refellit insanas Lutheri calumnias . . Londini . Anno dom. M.D.XXIII. Small 4to. *in the original calf (rebacked and mended), bound by John Reynes* 1523 10 10 0

On both covers, in blind tooling, the royal escutcheon (with griffin and greyhound) and the rose (with angels) in one compartment, the Arma Redemptoris (with unicorns) in the other. With the monogram of Reynes.

10 PTOLEMY'S Geography. CLAVDII PTOLEMAEI GEOGRAPHICAE ENARRATIONIS libri octo [*Latine*] Bilibaldo Pirckeymhero interprete . . *Colophon:* Argentoragi (*sic*) Iohannes Grieningerus . . M.D.XXV . . Folio, *with 50 large maps; Henry VIII's copy bound for him by John Reynes* 1525 63 0 0

Calf, stamped with blind tooling. The outer border is a compartment filled with representations of beasts, birds, fruits, flowers, and insects, in the midst of which occurs, here and there, the monogram of John Reynes. The central compartments are two on each side, and contain the *Arma Redemptoris* in the upper compartment, the rose (*with the heart solid*) and the royal escutcheon in two sections in the lower compartment. On each side of (and above) the rose we find a monogram of John Reynes; one being I and R united by a knot or tie between them, the other consisting of R with its straight perpendicular arm continued upwards and there traversed to form a double cross. This is a very fine example of the King's stamped binding, with a book of great intrinsic value inside. It came into the possession of Sir Walter Mildmay in 1556, and from him passed into the libraries of successive Earls of Westmoreland.

Mr. Gordon Duff and other writers hold that the arms and symbols of Henry VIII on a bookbinding indicate nothing more than the binder's caprice; and it could fairly be maintained that a man who was titularly the King's binder might obtain permission to clothe the books he published in this quasi-royal way. But no such theory could apply to a book imported from the continent, like this Ptolemy. No other copy bearing the royal arms is known.

11 [HAYMON in Apocalypsim] *Colophon:* Coloniæ apud Eucharium . . M.D.XXIX. Small 8vo. *imperfect at the beginning; Henry VIII's copy bound for him by John Reynes* 1529 2 2 0

Calf (mended) blind-tooled on the upper cover with the royal escutcheon (griffin and greyhound supporters) and the Tudor rose (angel supporters); on the lower with the Arma Redemptoris (unicorns for supporters) bearing Reyne's monogram.

12 ERASMUS. Catalogvs omnivm Erasmi Roterodami lucubrationum ipso autore . . Small 8vo. *imperfect at end; Henry VIII's copy, bound for him (rebacked and having the corners mended)* (*Basel, about* 1530) 8 8 0

The value of the binding is that it presents a beautifully clear impression of the King's arms on the upper cover, and of the Tudor rose on the lower, the former being particularly fine. It is more like the design on the Haymon than that on the Ptolemy, but it differs from both in having the initials H I right and left at the bottom of the shield. This refers to Henry Jaques or Jacob or Jacobi, a London stationer, bookseller, and bookbinder. (*See facsimile among the illustrations.*)

13 HAYMONIS Episcopi Halberstattensis commentariorum in Apocalipsim . . libri . vij . . Parisijs Apud Ioannem paruum 1531. 12mo. *Henry VIII's copy, in the original binding executed for him* 1531 12 12 0

Calf stamped with blind tooling. On the upper side is the Tudor rose, *with the heart granulated*, surrounded by an inscription—"hec . rosa . virtutis . de . celo . missa . sereno . | Eternũ . florens . regia . sceptra . feret." Angels are supporters. In the left upper corner is the sun; in the right, the moon and stars. On the lower side are

£ s. d.

the royal arms, France and England quarterly. The supporters are a griffin and a greyhound (such as Henry VII used). The sun, and a shield bearing a cross, appear on the left above, on the right the same shield and the moon. There is no mark of a bookbinder. On the title there is the inscription of "Harwich Library. The Gift of Mr. Robt. Riche." He gave the book about 1670, and afterwards became Sir Robert.

James V of Scotland:

14 [HECTOR BOYCE] HEIR BEGINNIS THE HYSTORY AND CRONIKLIS OF SCOTLAND (*this intitulation printed in red above a large woodcut of the royal arms and emblems*). *Colophon:* Heir endis the hystory . . Compilit be the noble clerk maister Hector Boece . . Translatit . . be maister Iohne Bellenden Archedene of Murray, and Imprentit in Edinburgh, be me Thomas Dauidson . .

Small folio, PRINTED ON VELLUM AND BOUND FOR KING JAMES V; WITH HIS NAME STAMPED ON THE SIDES AND HIS AUTOGRAPH ON THE TITLE [1536] 1000 0 0

The sides are gilt, first with a broad outer border of the character of ornamental metal work (in Italian manner); then with quadrant cornerpieces of similar style; next with detached roses and stars, etc.; and finally with a lozange centrepiece of double framework. Of this, the inner frame consists of a row of gold Italian ornaments outlined in blind-tooling; the outer line is flanked with gold curves. A circular ornament in the middle of the lozange; above it I | ACO | BVS, and under it QVIN | TVS. On the lower cover the words are REX (and then an ornament) SCOTO | RVM (and then a medallion of Dido). There are metal cornerpieces and clasps. The book was rebacked about 1720. It has, inside the cover, the bookplate (engraved in the last century) of the Duke of Hamilton.

The King's autograph on the title of the book is J. R. with flourishes. A little below is the word "Pax."

The binding is purely Scottish, although the tools for doing it, must have been procured in France, or from Italy through France.

London, 1555-56:

15 MISSALE AD VSUM INSIGNIS ECCLESIE SARISBURIENSIS . . Parisiis Apud Guillelmum Merlin . . 1555. Small folio, *printed in black and red, with numerous woodcuts and a great deal of Music,* TWO FULL-PAGE WOODCUTS PRINTED ON VELLUM *in the Canon; the sides of the original stamped calf binding inlaid in the modern cover; with brass clasps and bosses, a fine copy* 1555 55 0 0

The old calf sides are stamped in small square compartments with various figures, including a frequent repetition of the letters HR, a portcullis, a rose, a fleur-de-lis, etc.

Grolieresque Style, 1552-3:

16 CALVIN. EXEMPLVM memorabile Desperationis in Francisco Spera . . cum præfatione D. Ioannis Caluini . Genevae . . 1550.—GALLASII (Nicolai) Pro Ioanne Calvino ad ineptias . . Cochlaei . . responsio . . 1549—IOANNIS CALVINI Admonitio . . quam e re . . foret Sanctorum . . reliquias velut in inuentarium redigi . . Genevae . . 1548 —3 vols. in 1, 12mo. *ruled copies, bound for T. T. in brown calf* 1548-50 18 0 0

These Calvinist pieces were gathered by T. T. in 1552, and in that year bound for him in London in the Grolieresque style, which had been introduced in 1548-9. The ornamentation consists of an interlaced pattern of geometrical and arabesque character painted black and outlined with gold upon the warm brown surface of the leather. The date 1552 appears in the centre on the sides; the initials T. T. are found in the topmost panel on the back. A rose, black and gold, in each panel, is the only ornament on the back.

Mr. Weale (Burlington Exhibition of Bindings Catalogue) was of opinion that this binding was French, rather than English, but I consider that the leather and the

Grolieresque Period, 1549-1560—*continued.* £ s. d.

execution of the design, are thoroughly indicative of English workmanship. As for the tools and the design, they of course were borrowed from the continent, just as might be said of all the books bound for Edward VI, Burleigh, Wotton, and others.

17 CALVIN. BRIEVE INSTRVCTION POVR armer tovs bons fideles contre les . . Anabaptistes . Par M. Iehan Caluin . . Geneve . . 1545—CALVIN. Contre la secte phantastiqve des Libertins . . Geneve . . 1545—2 vols. in 1, 12mo. *ruled copies, bound by the man who did the preceding volume* 1545 25 0 0

The ornamentation is similar to that on the volume marked T. T., but in the present instance, the brown leather is blackened, the compartments of the geometrical design are painted a reddish brown, outlined in gold; and there is a little azuré ornament. The rose in the panels on the back is simply gold. The date 1552 appears in the centre on the sides.

The binder transposed parts of the two works in the volume.

18 WHITE (John) DIACOSIOMARTYRION . . de veritate corporis, et sangvinis Christi, in Evcharistia . . Excvsvm Londini . . mense Decembris . Anno 1553 . . Small 4to. *a fine ruled copy in the original gilt binding* 1553 10 10 0

Warm brown calf, ruled with a double blind fillet. Within the interior row, the gilding begins; and there is a fresh set of gold fillets with Aldine fleurons at the corners, and a large Grolieresque interlaced pattern inside. In the centre F. I. on the upper cover, and 1553 on the lower cover. This date is impressed with the same form and style of the numerals as the two Calvin books above. In the panels on the back a small gold cinquefoil.

Whoever this F. I. may have been, he was one of the small and select set of English bibliophiles who, between 1548 and 1560, liked to have their books bound in imitation of the French and Italian styles. This is a ruder but more characteristically English example of the school, than the two Calvins.

Thomas Wotton:

19 [BOUCHET (Jehan)] LES GENEALOGIES, EFFIGIES & EPITAPHES des ROYS DE FRANCE . . On les vend a Poictiers . . M.D.XLV. *Colophon:* Imprime a Poictiers par Iacques Bouchet. 1545. Small folio, *with woodcuts; a fine ruled copy in the English Grolieresque binding done for Wotton.* (See a facsimile in the Burlington Club Catalogue of Bindings.) 1545 100 0 0

Warm brown calf. On the sides, a geometrical and interlaced design is worked out in bold black bands, with Aldine fleurons and medallions stamped in silver in the open spaces. Within the lozange formed in the centre by the intersection of the black bands is an ornamental outline figure enclosing the inscription THOMÆ . WOTTONI . | ET . AMICORVM. Between the outmost and the second black band, there is a border of continuous Aldine fleurons worked in silver. Both sides are alike. On the back there is a rose in each panel, which seems to have been impressed in silver, but the metal has faded. The volume is enclosed in a modern red morocco case.

With Bindley's engraved bookplate within the cover.

Examples of the library of Thomas Wotton of Boughton Malherbe, Kent, father of the celebrated Sir Henry, are very rare. This one, and five others, were exhibited at the Burlington Fine Arts Club in 1891. From a comparison of the books, it would seem that "the English Grolier" had his books bound in the favorite style between 1548 and 1560, and after that time adopted a simpler fashion in which his arms were the only ornament. The volume above described, which is in fine condition, and has suffered very little beyond the usual fading of silver in the ornamentation, appears to me to belong to the period between 1555 and 1560. Its character is more Italian than French. The medallion stamps are, however, French, and represent

£ s. d.

Judith and Holofernes, with inscriptions in this form—OIAVI, and DOLLOFERNES.

The bands on the back, and the ornamentation on the edges of the cover, are just like those of the Calvin books.

Henry Fitzalan Earl of Arundel:

20 BIBLIA SACROSANCTA . . ivxta Vulgatam editionem . . Venetiis apvd Ivntas M.D.LVII. Small folio, *bound in Grolieresque style for the Earl of Arundel, in fine condition, and enclosed in a red morocco case* 1557 80 0 0

The leather is smooth red morocco. It bears on the sides a bold geometrical pattern of highly ornamental style, the design being rendered by broad black bands outlined in gold. In an oval space in the centre, the White Horse of the Fitzalans is painted in silver and black upon a green sward and against a blue sky. All the open spaces between the lines of the main design are filled with gold dots in triplets. The curves and sides of the figures (like ornamental wood-carving) formed by the black bands, are lightened with silver. On the back there is a multiplicity of ornament; two panels being gilt with dots in triplets, one with diagonal black bands forming lozanges granulated with gold; three containing rolls of Italian ornament of metal-work style.—Bound for the Earl of Arundel, about 1560, probably in the same atelier which produced Wotton's book. In 1563 he presented the volume (bearing his autograph on the title) to Sir William Petre, who records the gift on the flyleaf. From the latter personage, the book came down to his descendant, Robert James Lord Petre, whose bookplate, engraved about 1735-40, is pasted inside the cover.—Fitzalan had a fine library, the greater part of which fell, at his death, into the possession of his son-in-law, Lord Lumley, and afterwards passed into the hands of Prince Henry.—At the Prince's death, his father, James I, amalgamated the collection with the Royal library, which descended to the later sovereigns, and (by the arrangements of George III and George IV) is now part of the British Museum library.

Queen Elizabeth:

21 BERNARD (John). Oratio pia, religiosa, et solatii plena, de vera Animi tranqvillitate. Authore Ioanne Bernardo . . Londini . . 1568. Small 4to. *Queen Elizabeth's copy* 1568 18 0 0

Bound for the Queen at the time of publication, the book having no doubt been offered to her by Peter Osburne (an Exchequer officer) to whom it was dedicated. It is in brown calf, the sides gilt with a *semis* of triple dots, except in the corners (which have the same azured ornamentation as the Flores Historiarum mentioned below), and the centre in which we find the royal escutcheon, crown, and garter. The back (which is mended at the top) is flat and is gilt in an eclectic and multifarious style similar to that of the Flores.

Two lines of verse upon the author, by Richardus à Sero Bello, are written on the title, and seem to show that the Queen must have allowed the volume to pass out of her hands before her death. Richard Latewar was killed in Ireland in 1601; another owner had the book in 1618.

22 IOANNIS CHRYSOSTOMI . . Homiliæ ad populum Antiochenum [*Græce*] . . Londini . . M.D.XC. 12mo. *limp vellum, bound for Queen Elizabeth, with her arms on the sides* 1590 31 10 0

In beautifully fresh and fine condition, the gold as bright as though the book had remained locked up since it was bound. An inner and an outer fillet on the sides with a fleuron outside each inner angle, and a decorative ornament inside. In the centre, the large escutcheon (France and England quarterly) surmounted by the crown, and encircled by the garter. The back has four low bands, and is gilt with five ornaments resembling clasps.

23 JEWEL. APOLOGIA ECCLESIÆ ANGLICANÆ. Authore Iohanne Iuello . . Londini, Excudebat Arn. Hatfield. 1599. 16mo. *bound for Queen Elizabeth* 1599 20 0 0

Brown calf, the back flat and ruled with six pairs of parallel gold lines. On the sides two fillets blind tooled, and a gold line between them. In the centre on each side, the royal arms, garter, and crown stamped in gold. The last ten leaves are slightly wormed.

The MS. notes on the first twelve pages are perhaps in the Queen's own handwriting.

24 CAMDEN (William) BRITANNIA sive florentissimorvm regnorvm, Angliæ, Scotiæ, Hiberniæ, et Insularum adiacentium . . chorographica descriptio. Authore

Queen Elizabeth—*continued.* £ s. d.

Gvilielmo Camdeno . . Londini impensis Georg. Bishop. 1600. Small 4to. *maps and plates;* QUEEN ELIZABETH'S DEDICATION COPY, *ruled and bound for her in dark olive morocco, gilt edges* 1600 100 0 0

Gilt on the sides with the crown, shield, and garter enclosed in a wreath, surrounded by a circular branch of foliage. Between this circular branch and the wreath there are four crowned falcons, one on each side. (This was a badge of Anne Bullen, which, as Willement says, Elizabeth continued.) In each corner on the side there is a decolation of a leafy branch ending in a pomegranate, with "fanfares." On the back there are parallel gold lines across the top and bottom and on the bands; and in each panel a golden leopard accompanied by three tiny crosslets on each side. The edges of the cover are gilt with a running chain, except just over and under the back where we find parallel diagonal lines.

This is one of the finest examples of the great Queen's library. (*See facsimile among the illustrations.*)

The engraved bookplate of the first Earl of Lisburne is pasted within the cover.

25 THIS PRYMER of SARYSBURY vse . . emprynted at Rouen . . M.D.Lv.—HERE BEGYNNETH THE PYSTELS AND GOSPELS . . M.D.Lv. *Colophon:* Imprynted at Rouen . . —2 vols. in 1, 12mo. *calf* 1555 48 0 0

Bound for Whyte Kennet in a plain calf cover in imitation of the original binding (gilt with simple fillets), with the royal arms (France and England quarterly) cut out from the old cover and fastened on the new one as a label. These arms are in an oval shield, and surrounded by a frieze, and have neither the crown nor the garter. They are consequently neither Queen Mary's nor Queen Elizabeth's, but they probably represented the Lady Elizabeth in 1555. On the title there are two quotations from Proverbs in a handwriting of the time. Under the lower one, which is from Prov. x 3, a different hand has written "2 & 3 Eli:" On the last page of the Primer are these MS. lines: "The deathe of Chryst, and thyne perdye | The worldlye gyle and hevenlye glorye | The paynes of Hell that paynefull be | In mynd allwayes be had to the." On the opposite page, which is the title of the Epistles and Gospels, we find written in the same hand, "Thynke on thy end and endyng (*perhaps something cut away here*). And thow to syne shallt fynd (*something cut away*). Thynke on thy end. Beleve me th" (*the rest cut away*). On the last page of the volume, a third hand has written, "Frons mulieris meretricis facta est tibi."

It is difficult to resist the belief that the book was presented by Mary to Elizabeth in 1555, and that we have here the handwriting of both the royal sisters.

Whyte Kennet's signature "Wh. K." appears on the title.

Margaret Guthrie, 1560-65:

26 HORE BEATISSIME VIRGINIS MARIE ad legitimū Sarisburiensis Ecclesie ritum . . 1535. Venūdant' Parisius a Frācisco Regnault . . Royal 8vo. *a fine book printed in black and red, with a considerable number of excellent woodcuts; bound for a Scottish lady, Margaret Guthrie* 1535 84 0 0

Bound in France, as must be assumed, but it might have been in Scotland.

Brown calf, decorated on the sides with a mosaic pattern of geometrical and arabesque ornament in compartments. The style is not exactly Grolieresque, but it is similar. The design on the sides is of geometrical basis, but there are not many rectangular figures, nearly all the lines being curves with leafy endings. The central ornament is like two half-ovals divided by an oblong globe; each of the half-ovals filled with petals or fan-leaves, black and brown, blue and brown. The frame of the ovals is red; the dividing oblong is gold, and at the heart of the latter, on a black and brown centrepiece shaped like a vase, is the name, on one side, MARGARITE, and on the other, GVTHRE. The back is gilt with a very elegant arabesque design, gold, and black and gold, with *azuré* fleurons. The edges are gilt and goffered. The back and the corners are somewhat clumsily mended, but the book is practically very little affected. Margaret Guthrie, for whom the book was bound, must have had it done in France, between 1560 and 1565, but the workmanship is hardly good enough to warrant a suggestion of Paris or of Lyons. The lady was probably the wife of Sir Robert Carnegie.

Robert Eglesfield: £ s. d.

27 FLORES HISTORIARVM PER MATTHÆUM WESTMONASTERIENSEM collecti . . Londini, Ex officina Thomæ Marshii . . 1570 . .
Small folio, *waterstained; in a rich mosaic binding executed by the artist who worked for Archbishop Parker* 1570 40 0 0

Brown calf, flat backed, but divided into artificial panels, which are decorated thus: three contain a roll of interlaced knotwork in bands outlined with gold; three the same Italian roll of metal work style as appears on the Arundel book (No. 24); and two an arabesque roll. They are confined and divided by ten broad black horizontal bands. The sides are decorated in the Veneto-Lyonnese style. There is a centre-piece of geometrical character, red, white, and black upon azuré gold; flourished cornerpieces also on azuré gold, and nearly all the space between the cornerpieces and the centrepieces covered with a *semis* of little gold crosses. Outside all this, there is a broad border between black and red bands; the border divided into thirty-two square sections decorated alternately with mosaic knotwork (white, red, black, and gold) and with a *semis* of crosslets smaller than those in the middle. The edges are goffered and gilt.

This is a strikingly bold and effective piece of English work. It was done no doubt in 1570, and came afterwards into the possession of Robert Eglesfield, whose bookplate (an early English example) is basted on the back of the title. It is engraved and contains the Eglesfield arms (three eagles, 2 and 1), with the name Robertus Eglesfield Clericus, and in larger letters "Coll. Reg. Oxon"; and above it the punning motto "Reginæ erunt nutrices tuæ," which may be rendered "Queen's [College] will nurture thee." It is curious that Antony Wood does not mention Robert, but does mention James (B.A. in 1621) as the son of a clericus in Somersetshire. (*See facsimile among the illustrations.*)

(— Throgmorton):

28 HVLOETS DICTIONARIE . . also the Frenche therevnto annexed; by which you may finde the Latin or Frenche . . by Iohn Higgins . . Londini . . 1572 . . Small folio, *in an early English calf binding* 1572 9 0 0

It is a curious circumstance that this book is in a binding older than itself. The cover is impressed with stamps which must have been in use about 1520. The ornamentation is in blind tooling; and includes three sets of fillets of which the outer two cut each other. In the inmost compartment there are transverse diagonal lines forming lozanges in lattice-work. The space between the inmost and the second fillets is occupied with a stamped border, in which the main figures are two wild men fighting with clubs, a sort of rose bush between them, and a dragon and a griffin similarly employed, with a pineapple tree between them. The paper used for end-leaves is part of Katherine Parr's little Godly Prayers of 1545, and of a Treatise on the Sacraments, printed in small 8vo. about 1550-55.—On these leaves various scribblings by early schoolboys reveal the names of Thomas Platters and . . Throgmorton. One of the two (probably Throgmorton about 1560) gives some curious particulars of his school-life:—

"From viijth to nyne to get ix verb phrases. from ix to x to get ix greek verbes, from x to xi to get (*a blank*). frome one vntill two to make lattyns by Tullyes englishe verbatim. from two till 3. from 3 till 4. from 4 till 5. from vij at nyght till viij to translate v lynes into lattyn and to writt one sentence of 4 lynes of a theame by the observation book begynnynges and leave out lick cic. and to vse the lattyn that being constrved maye be licke Cic. his construction in Englishe."

M.C. (Mildred Cecil?):

29 (BOOKE OF CHRISTIAN PRAYERS). Small 4to. *wanting four preliminary leaves, and the last leaf; but nevertheless a fine and large copy in the original gilt binding (rebacked and a little damaged)* (1578) 20 0 0

Brown calf, gilt on the sides with a *semis* of crosslets, and stamped centre and cornerpieces, in the favorite style of Matthew Parker's bookbinder. The initials M C in the centre are supposed to indicate the ownership of MILDRED CECIL, the great Lord Burleigh's wife.

The book is a rare one, being the first *published* edition of Richard Day's compilation, usually known as QUEEN ELIZABETH'S BOOK OF PRAYERS.

(Sir George Digby?):

30 DERING (Edward) A Sparing Restraint, of many lanishe Vntruthes, which M. Doctor Harding dothe chalenge . . Imprinted at London, by Henry Denham . . Small 4to. *calf, with an escutcheon on the sides* (1568) 1 0 0

Brown calf, ruled on the sides with one gilt and two blind fillets; in the centre a round ornament enclosing the arms. Within the outer round, there is a circular

£ s. d.

wreath, within the wreath a motto "Floreat Unitas," and within the motto a gold shield bearing a fleur-de-lis. A gold fleur-de-lis is added as an ornament at top and bottom of the outer round. The name of "Samuel Andreson" is written on the title.

This is the Jewel-Harding controversy treated by Dering. The binding was executed about 1590-1600, but is only valuable for the escutcheon.

Late Elizabethan:

31 THE BOOKE OF COMMON-PRAYER . . London . . 1599—THE BIBLE: [*Genevan version*] . . Imprinted at London by the Deputies of Christopher Barker . . 1598 . . THE NEW TESTAMENT—. . 1597 . . — THE WHOLE BOOKE OF PSALMES. Collected into English meetre . . Printed by John Windet for the Assignes of Richard Daye . 1598—4 vols. in 1, stout small 4to. *in a very fine binding of the time* 1597-99 **15 0 0**

Warm brown calf, having the sides fully gilt, with centre and cornerpieces of the Veneto-Lyonnese style and a *semis* of crosslets. The edges are gilt and gauffered; and the initials I K on each side represent the original owner (in 1599). The back is mended at the top, bottom, and hinges, but every panel is preserved with its gilding which is, in the centre a double curve ornament like an S upset, a large flory cross at each side of it, and a small rose in each corner.

Such a fine copy of the renowned Breeches Bible is seldom met with.

32 LIVIUS. THE ROMAN HISTORIE written by T. Livivs of Padva . . Translated . . by PHILEMON HOLLAND . . London . . 1600. Thick small folio, *fine copy in the original binding (a little mended), gilt on the sides with a royal crown surmounting the Tudor rose which is charged at the centre with the portcullis of London* 1600 **6 16 6**

The combination of the crown, rose, and portcullis, gives this volume a place among noteworthy old English bindings. On the title are written the words "Bibl. Weston." and above them "Dni. Roberti Throckmorton Baronetti" in a hand of about 1680-90. Inside the cover is an engraved bookplate of Sir Robert Throckmorton—probably done about 1725-30, and representing the son of the man whose name is on the title.

James VI of Scotland; I of Great Britain:

33 PSALMI DAVIDIS a G. Bvchanano versibvs expressi . . Bassus . Lvgdvni . . M.D.LXXIX. Oblong 4to. *with all the Music of the part, three leaves torn and made defective;* THE DEDICATION-COPY OF KING JAMES VI, AND BOUND FOR HIM 1579 **25 0 0**

Brown calf, the sides covered with a *semis* of gold flory lozanges (or perhaps crosslets or stars) except at the corners and centre. In each corner we find an emblematic figure of a fay or winged mermaid, blue in face and body, with comb and wings of gold. In the centre is the royal shield of the Stuarts. The omission of the crown is probably to be accounted for by a consideration that the King's mother, although only an ex-Queen and a captive, had not yet lost her head. The back is flat and full-gilt, and the edges of the cover are likewise ornamented.

Although this is only an odd volume of Servin's setting of Buchanan's Psalms, it is of the highest value as a royal binding.—It belonged to Ruddiman in the early part of the last century (and has his engraved bookplate); and fell afterwards into the possession of Sir Alexander Boswell. (*See facsimile among the illustrations.*)

34 BELLARMINE. Dispvtationvm Roberti Bellarmini Politiani . . de Controversiis . . adversvs hvivs temporis Hæreticos . . Ingolstadii . . M.D.CI. Tom. I, folio, *the title torn and slightly defective; dark red morocco, sumptuously gilt, and bearing the arms of the King of Scotland* 1601 **52 10 0**

Bound for the King by a French binder, or family of binders, in the style to which everyone is accustomed to attach the name of Nicolas and Clovis Eve; a magnificent style indeed—less masterly than the French work of 1550-1570, but more delicate and splendid. It made its appearance for the first time towards the close of the fifteen-sixties in a simple form, with nothing more than geometrical interlacements resembling a reduction and multiplication of the earlier Grolieresque designs, losing in boldness and unity of plan what it gained in refinement and luxury of execution. Within a dozen or fifteen years the style became still more florid and sumptuous by the filling of the spaces with graceful wreaths of foliage, unattached flowers and fluerons, and small ornaments ending in dotted lines which have been stupidly in modern times called "fanfares." This volume, one of four which have strayed apart for centuries, is decorated in the more luxurious manner just alluded to, and was bound for King James about the year 1600. Back and sides are treated in the same way, and the whole outside of the volume is magnificent, notwithstanding the ravage of time. On the back in two of the central quaterfoils there are figures of bees,—a device which had been used by James's grandfather, and the same device reappears in several places on the sides

James VI of Scotland; I of Great Britain—*continued.* £ s. d.

At the four corners on the sides the royal crown is stamped, and in a square on each side of the centrepiece we see the letters I and R crowned. So far the work of the binder, who left a large oval in the centre for the impression of the royal arms, this being no doubt done in Edinburgh. Here we find the Scottish escutcheon, with crown, helmet, thistles, flags bearing the Scottish cross, the collar of St. Andrew, and two unicorns for supporters.

Vol. III of this same work, identically bound, was sold at Sir Thomas Dick Lauder's sale in June, 1846, for £63.

35 ESTIENNE ET LIEBAULT. MAISON RVSTIQVE, or the Covntrey Farme: Compiled . . by Charles Steuens and John Liebault . . translated into English by Richard Svrflet . . Also a short collection of the hunting . . and Faulconrie . . London . . 1606. Small 4to. *wanting a leaf of Table at the end, large copy, bound for James I (rebacked)* 1606 3 5 0

The crown is equally broad from top to bottom; and has only four pearls on each of the transverse bands. The Irish harp has five strings, and its outline is almost quite triangular. The garter forms a circle round the royal arms. The letters A F stamped in blind-tooling by the side of the escutcheon, represent probably the person to whom the King presented the book. He seems to have frequently made gifts of this kind, especially to his new Baronets.

36 CUSACKE (John) DE LUNATICO INQUIRENDO. A Briefe Discourse instancinge the manner, and discoueringe the necessitie of finedinge Lunatiques for the Kinge. Small 4to. *autograph MS. of 95 pp.; in a limp vellum wrapper gilt* (1616) 6 0 0

The sides are gilt with two sets of single fillets, a cherub's head at each inner corner, and the crown, arms, and garter in the centre. The crown is closely similar in shape to that on the Estienne, but there are seven pearls on each side of the topmost cross; the harp on the escutcheon is nearly quadrangular; and the garter is circular in arrangement. The back (flat) is gilt with a leaf and a rose alternately. This is a fresh and pretty example of the King's own library. Sir Robert Naunton, to whom the book is dedicated as Master of the Court of Wards, gained that appointment in 1616, and became Secretary of State in 1617. The date of the Discourse is thus ascertained, as the higher title would have been used by the writer in his Dedication, if Sir Robert had already a right to it.

The subject in question was the lunacy of James Halfhide, and Cusacke objected to the administration of the lunatic's estate by his sister. It is to be supposed that Sir Robert Naunton handed the book at once to the British Solomon; and the King caused it to be bound in 1616.

37 GODWIN. DE PRÆSVLIBVS Angliæ Commentarius . . per Franciscvm Godwinvm . . Londini . . M.DC.XVI . . Small 4to. *bound for King James I* 1616 4 4 0

In dark brown calf (rebacked). The binding may be referred to 1618-23. The sides are gilt with large azuré cornerpieces of the Anglo-Lyonnese kind. In the centre are the escutcheon and crown. The garter is arranged in oval form, with a frieze-border. The crown has five visible arched bands, which of course implies eight instead of four altogether. All the bands bear pearls; there are seven on each side of the topmost cross.

The engraved bookplate of Philip Lord Hardwicke is pasted inside the cover. The writing on the title is probably in the first Hardwicke's hand.

38 LA BIBLE . . par les Pasteurs & Professeurs de l'Eglise de Geneue. A Geneve . . 1605. 3 parts (*i.e.* Vieux Testament, Apocryphes, Nouveau Testament).—LES CL PSEAVMES . . en rime francoise par Clement Marot & Theodore de Besze. Avec la Forme des Prieres . . A Geneve . . 1605, *with the Music*—THE WHOLE BOOK OF PSALMES . . by Thomas Sternhold, Iohn Hopkins, and others . . London . . 1622, *with the Music*—4 vols. in 1, stout 12mo. *bound for King James I* 1605-22 6 6 0

Brown leather: the back gilt with rulings and with clasp-like ornaments in the panels. The royal arms on the sides within four blind fillets and a single gilt one. The garter is circularly arranged; the outer line of the Irish harp is a regular curve; there are six pearls on each side of the topmost cross on the crown; no pearls on the two minor bands seen in front.

The initials T. D. are stamped in gold beside the escutcheon. These might represent Thomas Darnell, or Thomas Delves, who got baronetcies in 1621. The book was of course not bound before 1622.

On the flyleaf, written in Oriental style, *i.e.* from right to left, we find the name of "Thomas Egerdon, 1643," who may have been of the family that produced the Earls of Bridgwater.

James VI of Scotland; I of Great Britain—*continued.* £ s. d.

39 WILLIAMS (Griffith) SEVEN GOVLDEN CANDLESTICKES houlding the Seven Greatest lights of Christian Religion . . 1624. Small 4to. *engraved title; fine copy in the original binding, bound for James I* 1624 7 0 0

Gilt on the sides with large azuré cornerpieces of Lyonnese style, and in the centre the royal arms; all the space between being gilt with a *semis* of little roses. The fillets are three blind and three gilt, the gilt ones having a lace edging. The panels on the back (which is a little mended) are gilt with the ornament like a clasp; the edges gilt and goffered. This is a fine example of the latest portion of Jame I's library. On the crown there are eight pearls on each side of the topmost cross; the minor arches (which are here) have no pearls. The Irish harp is the same as on the Godwin.

40 NOUUM IESV CHRISTI D.N. TESTAMENTUM (Græce) . . Lvtetiae. Ex officina Roberti Stephani . . M.D.L. Small folio, *title and last leaf mounted; bound for King James* 1550 4 14 6

The binding in warm brown calf is in excellent condition. On the sides, at each corner of the inner set of fillets, there is an ornament closely resembling the one which began to come into use in Paris about 1620 (and which in the French books of 1670-80 grew into the appearance of a bunchy lozange made up of curls and *fanfares*). Here it springs as though it were about to grow into a *fleur-de-lis*, but the conventional triple petal is turned into curving leaves, and at the top a flower like an open daisy from the heart of which rises the favourite pointillé *fanfare* resembling a tiny vase in outline. The escutcheon, garter, and frieze in the centre are of the kind that had been in use since 1616. The crown is of a new sort, for although it agrees with the Godwin in having eight arched bands (five visible) the three minor ones are drawn in better perspective so as to give a truer sense of proportion for all. There are seven pearls on the topmost arches, four on the other three. In the panels on the back there is an ornament like a penman's flourish.

This binding was done probably about 1624-25, or at earliest about 1620.

Jacobean Period (1603-25):

41 HUNNIS (William) Seven Sobs of a Sorrowful Soule for Sinne . . Whereunto are also annexed his Handfull of Honisuckles; the Poor Widowes Mite . . 1602. 3 parts in 1 vol. 16mo. *bound at the time for E B* 1602 4 0 0

Stamped on the sides with an Anglo-Lyonnese pattern in azuré gold, centre and cornerpieces of interlaced design. The letters E and B on the sides. The edges goffered.

42 A BOOKE OF CHRISTIAN PRAIERS, collected . . [by Richard Day]. London . . 1608. Small 4to. *printed within woodcut borders which contain the* DANCE OF DEATH *and other illustrations, and having on the back of the title a full-page portrait of Queen Elizabeth at her devotions (whence the book is known as* QUEEN ELIZABETH'S PRAYER-BOOK); *in the original limp vellum gilt* 1608 12 12 0

In the midst of a number of fillets and ornamental borders, there is a large rectangular compartment on the sides having for its centrepiece a combination of four vases out of which grow thistles in flower; and all the remaining space (except the corners) covered with a *semis* of thistles.

This volume belonged about 1670 to Penelope Baxter, who at a later date records her sister Lidia's death in 1689.

43 HEMINGE (Nicholas) A Postill or Exposition of the Gospels that are vsually read in the churches . . translated into English by Arthur Golding . . London, for George Bishop and Thomas Wodcocke . . Small 4to. *in an early calf binding, arms on the sides* (1570)

A simple binding with plain and gilt fillets, done about 1610-20; but the armorial bearing is a remarkable one: an eagle displayed, on its breast a figure like a horse-shoe or a lyre (having its ends drawn together by a small transverse bar) enclosing a bodkin in pale which is clasped by a crescent. A viscount's coronet surmounts the eagle's head. There is no shield, so that this might be an elaborate crest.

44 THE BOOKE OF COMMON PRAYER . . MDCXIX—THE HOLY BIBLE . . 1619—THE WHOLE BOOK OF PSALMES: Collected into English Meeter . . 1620, *with the Music*—4 vols. in 1, small 8vo. (12mo.), *fine copies in a bright and handsome binding* 1619-20 5 0 0

Light brown calf (rebacked). The sides are brilliant with gold; azuré ornamentation in the corners; in the centre a large fleuron made up to nearly lozangy shape of

Jacobean Period (1603-25)—*continued.* £ s. d.

curves, branches, fruits, and nondescripts; and a *semis* of tears over all the open spaces. The edges are goffered and gilt. The binding was no doubt done in or soon after 1620.

On the flyleaf is written "J. P. Dauberi sum" (about 1630), and below it in another hand "Ex dono suprascripti J. P. Dauberi, sum Herm. Hass. Land. 1637 . ."

45 DRAYTON (Michael) Polyolbion or a Chorographicall Description of . . Great Britaine . . Digested in a Poem . . London . . 1613—THE SECOND PART, or a Continuance of Poly-olbion . . 1622—2 vols. in 1, small folio, *First Edition; frontispiece, portrait of Prince Henry, and numerous maps; in the original gilt calf binding* 1613-22 21 0 0

On the sides a single outer fillet, and a single inner fillet. Outside the corners of the last is a fleuron like a plume of feathers, in the angles an azured corner-piece. In the middle a lozangy ornament in which an arabesque design emerges in natural dark relief from a ground of granulated gold.—In the centre are the initials H G, which are repeated on the leather outside. In the panels on the back, the ornament represents a sort of clasp with a fringe. The edges are gilt and goffered.

On the reverse of the frontispiece we find the bookplate of James Bengough of the Inner Temple, 1702.

Henry Prince of Wales (died 1612):

46 HEROLD (Basilii Ioannis) Originvm ac Germanicarvm Antiqvitatvm libri, Leges videlicet Salicæ Allemannorum Saxonum Angliorum . . Basileæ per Henrichvm Petri. Small folio, *bound for Prince Henry* (1557) 30 0 0

Brown calf; on the sides one gold and four blind fillets. In each corner a very large gold fleur-de-lis pointed inwards. In the centre, a large crownless escutcheon (with a label), quarterly of France-England, Scotland, Ireland, with thistles springing outwards from the frame. On the back, in each panel the rose of England, the one at the bottom being flanked by the letters J R. As we do not find the triple feathers on this volume we must consider that it was bound before this short-lived prince became, in 1610, Prince of Wales. It is to be observed that the top line of the Irish harp is nearly horizontal and straight.

Within the cover the engraved bookplate of the Honorable Charles Bathurst.

47 [LAUD (Archbishop)] A Treatise, in six books, vpon Ecclesiastical Authoritie (*i.e.* upon Prelacy in Church government), with the signature W : L : upon the last page. Small 4to. *neatly written MS.* 86 *pp. written within gold rulings and having every initial throughout the text done in gold; bound for Prince Henry* (1610) 150 0 0

An unpublished treatise, from the pen of Laud, as there is little reason to doubt. The binding is richly gilt. On the sides the royal arms (with a label) are surmounted by a princely crown, and surrounded by the garter in circular form. Gold acorns, roses, lilies, thistles, crowns, and stars are scattered in profusion all over the sides, and the English rose on a stem occupies every panel of the back. The feathers do not appear. The top line of the harp is nearly straight and horizontal.

As an example of English ornamental binding at the time, in a fine state of preservation, this is a volume of great value, apart from the importance of its associations and authorship.

Charles Duke of York (Charles I):

48 APOLLONII ALEXANDRINI de Syntaxi . . libri IIII (*Græce et Latine*) . . Francofvrti . . MDLXXXX . . Roy. 8vo. *bound for Prince Charles* 1590

Brown calf (rebacked), with an outer and an inner set of fillets on the sides, one gilt and two blind in each. At each corner of the inner fillets there is a gold fleur-de-lis surmounted by a princely crown; and in the centre there are the royal arms (with a label) surrounded by the garter and surmounted by a princely crown. The garter is ovally arranged; the upper line of the harp is a complete curve. This binding was probably done in 1616, but before young Charles, in that year, received the title of Prince of Wales. By the shape of the escutcheon, we are precluded from assigning the book to Prince Henry.

Charles Prince of Wales (Charles I): £ s. d.

49 DIUI JOANNIS CHRYSOSTOMI in omnes Pauli apostoli epistolas . . interpretatio . . (Græce) *Colophon:* Veronæ typis æreis excusum . . MDXXIX . . 2 vols. small folio, *very fine large copy, bound for Charles Prince of Wales* 1529 21 0 0

The sides are gilt with two sets of fillets (including blind as well as gilt lines). At the corners of the inner set, there is (1) a thistle, surmounted by a princely crown, (2) the Prince of Wales's feathers clasped by a similar crown, (3) a rose, and (4) a fleur-de-lis, both surmounted by a similar crown. In the centre the escutcheon, label, crown, garter, and frieze are identical with those on the Apollonius. The side of one of the covers has been restored. On the back there are six panels gilt with portcullis, crowned lion, rose, unicorn, rose, portcullis. This binding was done between 1616 and 1620, probably in 1617. It is so like in style and in material to King James' Nov. Test. 1550, mentioned above, that they must both have issued from one atelier at nearly the same time. On the title-page, the name "Lumley" is written, which is the autograph of John Lord Lumley, whose library was one of the most celebrated book-collections of Queen Elizabeth's time. It was bought by King James in 1609 (on Lumley's death) and presented to Prince Henry, but these two volumes must have missed their destination, and been given a few years later to the younger son, as the oval arrangement of the garter does not seem to have come into use on the King's books till after 1615.

Charles I:

50 SMITH (Captaine Iohn) THE GENERALL HISTORIE OF VIRGINIA, New-England, and the Summer Isles . . to this present 1626 . . London. Printed by I. D. and I. H. for Michael Sparkes. 1627. Small folio, *with the engraved title, but without the maps*—THE TRUE TRAVELS, ADVENTVRES, and observations of Captaine Iohn Smith . . from Anno Domini 1593 to 1629 . . London, Printed by J. H. . . 1630, *without the frontispiece*—2 vols. in 1, sm. folio, *in calf binding (repaired) bearing the arms of Charles I* 1627-30 15 15 0

From the library of Sir George Dasent, with a note in his handwriting, dated 1832, "This copy was formerly King Charles 1st's." Here we observe a new modification in the form of the crown. The outer arches bend downwards and form a hollow at the spot from which the cross arises. These two arches (or bands) bear nine pearls each. As for the three minor bands, they are scarcely visible and bear no pearls.

51 FOLIOT (Gilberti) Episcopi Londinensis Expositio in Canticum Canticorum . . studio Patricii Iunii . . Londini . . MDCXXXVIII. Small 4to. LARGE PAPER; *bound in black morocco for Charles I* 1638 30 0 0

This book is in perfect preservation and remarkably fresh condition. The crown, arms, garter, and frieze are identical with those on the "Seven Goulden Candlesticks," bound for James I. The fillets are fringed with lace-edging. The back is flat and bandless; there is a rose surrounded by *fanfares* in each panel. The rim of the cover is gilt, with dots.

Embroidered Bindings (Jacobean and Caroline):

52 THE BOOK OF COMMON PRAYER . . Imprinted at London by Robert Barker . . 1607—THE BIBLE . . London by Robert Barker . . *Colophon:* . . 1607—3 vols. in 1, small folio, *ruled, and bound in embroidered silk, with a grand design on the covers representing the Garden of Eden, and lettered* A DREAME; *enclosed in a morocco case* 1607 125 0 0

Bound before 1620 in England. The border on the sides is a succession of lozanges enclosing little cushions, all worked in gold thread upon a gold ground. Inside is the large pictorial design (11 inches × 6½) which has been given in an *uncoloured* facsimile in the Catalogue of Bindings issued by the Burlington F. A. Club. At the top the Tree of Knowledge with apples and leaves in coloured silks outlined in gold and silver wires; the Serpent (blue, yellow, and silver) is curled around the trunk, and from his mouth Eve (a fair nudity in white silk with brown tresses) takes the apple; Adam with cropped brown hair and short beard stands in red and white nakedness on the other side of the tree, with a brown and silver lion at his

Embroidered Bindings (Jacobean and Caroline)—*continued.* £ s. d.

feet. Green and red flowers on the right and left. The four rivers in bluish-green and silver meet just below the tree, having descended from the corners, and fish like dolphins, with gold fins and tails, swim in them. A red-and-black bird flies towards Adam from above; a brown and silver stag couches at the feet of Eve. On the banks of the upper rivers there are gates of silver and coloured silks. In the herbage and amid the trees (light green, brown, gold, and silver) which fill the lower part of the design, we find a Unicorn, an Elephant, two long-legged birds with ample tails, and a rabbit, in light tints heightened with silver. A brilliant gold sun is partly seen in the upper right-hand corner of the picture.—On the lower cover the same design is copied with slight variations, such as changes in the colouring and other details.—On the back, divided into panels by bands of gold thread, each panel contains trees and flowers, and grass, as though it were a portion of the Garden. The edges of the book are gilt, goffered, and painted with small flowers.

This is a superb example of English embroidered binding in James I's time. (*See facsimile among the illustrations.*)

53 THE WHOLE BOOKE OF PSALMES. Collected into English meeter . . London . . 1618. 32do. *with the Music; in the original brown calf binding richly gilt, with gilt and goffered edges, preserved in wonderful freshness by a chemise of white satin embroidered with designs in coloured silks* 1618 35 0 0

We may put the work down to 1618-25. The sides of the leather are stamped with one of those fine Anglo-Lyonnese engraved plaques, by means of which we get an interlaced geometrical and arabesque design emerging in brown relief upon a surface of granulated gold. The back (flat and without panels) is also fully gilt, with successive rows of quadrangular figures bearing fleurs-de-lis, and conventional foliated branches. Along the rims of the cover is a gold chain of tiny lozange links.—The chemise (which is 7¾ × 3 inches) has two separate designs. In one, a brown tree bearing green branches and foliage, with fruits that are pink, red, and blue, is flanked by lower bushes, on the left a rose-tree, on the right a stem of tulips. A black-and-white dog is couching on the grass at the foot of the large tree.—On the other side there is an oak-tree with leaves and acorns; flowers on right and left, including a pansey, and a brown-and-white stag couching on the grass below the tree.

54 THE HOLY BIBLE . . London . . 1625—THE WHOLE BOOK OF PSALMES Collected into English Meeter . . 1625—3 vols. in 1, small 8vo. *bound in white satin embroidered in ornamental patterns with coloured silks and silver and gold wire* 1625 25 0 0

The central figure on the sides is King David, with red and yellow robes, and silver crown, kneeling before the silver radiance from Heaven, a silver harp strung with gold lying in front of him. On the oval band or garter around it, we read "Away from me ye wicked. I will searve the Lord." There are oval cornerpieces of silver wire, looking like fine wickerwork; at each of the four sides of the centrepiece, a silver and gold stem supports clusters of silver grapes, and flowers in coloured silk are scattered about. On the back, five panels are formed by bands of fine gold thread. In the first, the third and the fifth, there is a four-leaved flower in pink, in blue, and again in pink silk, enclosed within wreaths of silver cord. In the other two, there is a large rose composed of silver wire outlined with gold. The edges are gilt and goffered.

The original owner for whom this elaborate work of embroidery was executed (about 1630) excised the Apocrypha from the text.

55 THE NEW TESTAMENT . . London . . 1627—THE WHOLE BOOKE OF PSALMES . . 1628 . .—2 vols. in 1, 18mo. *bound in white satin, embroidered with coloured silks and silver and gold thread* 1627-28 12 12 0

About 1635. On the back four panels are formed by horizontal lines of silver thread. In the first and third there is a round yellow flower with green veins; in the second and fourth a flower of five petals, three blue and two red, with a yellow heart. On the sides a border is formed by a zigzag of silver cord with spangles here and there. Inside there are two wreaths of green twining as a garland, with a stem of silver running through. They enclose something like an escutcheon of three fesses. Above them is a coronet or crown intended apparently for that of a Baron.

Embroidered Bindings (Jacobean and Caroline)—*continued.* £ s. d.

56 BIBLIA. *Fol.* 1: Incipit epistola sancti Hieronymi . . *Colophon:* Explicit biblia impressa Venetijs per Franciscū renner de hailbrun . M.CCCC.LXXXIII. Small 4to. *all the initials illuminated, and a pretty slight border attached to the first; bound in white silk or satin, embroidered in coloured silk, and silver and gold thread with tulips, etc.* 1483 36 0 0

On the sides a sort of arch or bower is formed by a triple combination of silver knot-work, with green and white bands of silver wire. Within this large arch the chief decoration is a gorgeous red and yellow tulip of considerable size with green leaves beneath it, and below them in an egg-cup recess a smaller tulip red and white. Outside and above the arcade there are other tulips of various tints. The back is damaged, but the patterns are there still, and see again the tulip besides other flowers.—On the flyleaf we find the name of "Alexr Boswel." He possessed the volume about 1740, and to him no doubt is due the insertion of the end leaves of gold paper figured with red flowers.—This is a fine specimen of the Tulip binding, done about 1635-40.

57 THE NEW TESTAMENT . . Edinburgh . . 1633.—THE WHOLE BOOKE OF PSALMES Collected into English Meeter . . London . . 1635—2 vols. 18mo. *bound in white satin embroidered with silver thread, gilt spangles, and flowers of coloured silks; united in counter-arrangement, edges to back, by a single end-cover between them* 1635 25 0 0

Bound in England between 1635 and 1640. There is the same pattern on each side. Two cords of silver run in double intersection from corner to corner, forming a circular centre in which we see a red rose with a silver heart, golden leaves on the stem which springs from a green and silver mound. A red rose of lesser size fills the spaces on either hand. Above and below the extremities of the silver cord turn and serve as stems from which a blue and silver rose hangs near each corner. On the two backs, four panels are formed by horizontal bands of brown silk, and in each there is a rose, alternately red and blue. The edges are gilt and goffered.

Henry, the Wizard-Earl of Northumberland:

58 CLEMENTE (Africo) Trattato dell' Agricoltvra . . Venetia . . MDLXXII. 12mo. *calf* 1572 2 12 6

The crest, garter, and coronet stamped in gold on the sides. The book was bound probably during his imprisonment in the Tower, 1605-17.

Francis Manners Earl of Rutland:

59 LVLLII (Raymvndi) Opera ea qvae ad inventam ab ipso Artem vniversalem . . pertinent . . Argentorati MDCXVII. Stout small 8vo. *in the original calf* 1617 2 2 0

The coronet, garter, and crest stamped in blind-tooling on the sides. The book was bound before 1620. The Earl received the garter in 1616 and died in 1632.—The engraved bookplate of William Hanbury of Kelmarsh (about 1760) is pasted inside the cover.

Robert Kempe:

60 LA BIBLIA . . trasladada en Español [por Casiodoro de la Reyna] MDLXIX. 4to. *in an English binding of James I's time* 1569 5 0 0

Black calf, bound about 1625 in London, with corner fleurons to the inner set of fillets, a lozangy ornament in the centre, and each panel on the back gilt with a star. The arms of the Kempes of Essex are impressed above the centrepiece on the sides. The owner, Robert Kemp, has written a Spanish proverb on the flyleaf and added his name with a date equivalent to 1626.

Caroline Bindings (1625–48):

61 THE HOLY BIBLE . . London by Bonham Norton and Iohn Bill . . 1629. Small folio, *a ruled copy in the original black morocco (rebacked) decorated on the sides with broad cornerpieces and a large garland or double wreath in the centre, all of chased silver* 1629 40 0 0

The garland, consisting of two branches of foliage which cross each other at top and bottom, forms a perfect oval upon each cover, inside of which no doubt some lozangy ornament was originally placed (the arms of the owner probably). The corner-pieces (2½ inches square, and four on each cover) are elaborately carved with twining branches of fruits and flowers and leaves conventionally treated; with differences in all the eight designs. The metal was originally gilt, but the silver has gradually regained its purity. A fine example of an English goldsmith's work.

Caroline Bindings (1625-45)—*continued.* £ s. d.

62 MÜNSTER (Sebast.) Cosmographia Vniversalis . . thick folio, *numerous maps, and views of cities; bound about* 1625-30 *for Thomas Leigh (first Lord Leigh in* 1643), *with his arms on the sides (Lee-Egerton per pale)* *Basileæ*, 1572 5 5 0

62*[WOTTON (Sir Henry)] Of Robert Devereux Earle of Essex and George Villiers Duke of Buckingham. Some Observations by way of Parallel . . Small 4to. *MS. on paper; limp vellum* *About* 1630 2 0 0

The value of this MS. in a catalogue of bindings consists in the curious gilt ornamentation. In the centre on the sides there is a figure of Death with a dart in one hand, the other resting on an hourglass. The fillets are simple gold rulings; outside each corner of the inner frame there is a skull within a lozange.

The book may have been copied and bound for Sir Henry Wotton himself. The text remained unprinted till 1641.

63 SAINT AVGVSTINE, OF THE CITIE OF GOD: with the learned comments of Io. Lodovicvs Vives . Englished first by I. H. . London . . 1620. Small folio, *olive green morocco extra, gilt edges* 1620 2 16 0

Gilt on the sides with branches of foliage in the inner corners, and in the centre an oval wreath of foliage, flanked by the letters F C.—The outer double fillet has a lace edging, and between the lines, a chain of oblong and lozangy links. The corner-ornament outside the inner angles is an azuré fleuron with an acorn. The back is flat; in the panels an oblong fleuron of the French style. Bound about 1635.

64 THE HOLY BIBLE . . London . . 1629—THE WHOLE BOOKE OF PSALMES . . 1629—2 vols. in 1, 12mo. *ruled with red ink; in the original binding of black morocco extra, gilt edges, with silver clasps and ornaments on the sides* 1629 4 14 6

Bound about 1635-40; gilt on the sides with corner and centrepieces of curves and "fanfares," and with a lace edging on the inside of the cover. The back is flat and is similarly gilt from top to bottom without any interruption of the design by bands or otherwise. The metal additions are cornerpieces, centrepiece, and clasps, in chased and perforated silver.

On the flyleaves there are MS. notes of births and deaths in the Hurst family (London and Newport Pagnell) between 1705 and 1833.

65 MASON (Henry) Hearing and Doing the ready way to blessednesse . . . . London . . M.DC.XXXV. 12mo. *in a pretty gilt binding* 1635 2 2 0

Olive morocco; bound about 1635-40. Between the two sets of fillets on the sides is a border of ermine. Inside the inner fillets, beside the cornerpieces, there is a set of fleurons, curves, and caterpillars, so arranged as to form two lozangy figures. The rim of the cover is gilt with dots, the inside lap with lace edging. The back is flat and framed from top to bottom with lace edging. In the middle a set of fleurons perpendicular and horizontal, producing cruciform ornament.

66 SANDYS (George) A Paraphrase vpon the Divine Poems . . London . . M.DC.XXXVIII. Small folio, *in a fine contemporary binding, with gilt edges* 1638 12 12 0

Black morocco, richly gilt, in fine preservation. The sides are covered with a *semis* of flory crosslets, except where a Lyonnese interlaced pattern on a granulated gold ground occupies the centre, and similar ornamental work broadly fills the corners. the fillets have a *dentelle* edging. The gilding on the rim of the covers is a chain of oblong and lozangy links. The back is flat and gilt with repetitions of a branchy roll between lines of lace-edging. The bookplate of Thomas Gaisford is pasted within the cover.

67 BRIGHT (Timothy) A Treatise of Melancholy . . By T. Bright . . London . . 1613. 12mo. *black or dark olive morocco extra, gilt edges* 1613 1 16 0

Bound in London about 1645. The back is flat and divided into eleven panels by the rulings of quadruple gilt lines. The side has two sets of double fillets; with a *pointillé* fleuron outside, and an acorn with leaflets inside, the angles of the inner set. The rim of the cover is gilt with dots.

Sir Kenelm Digby:

68 SPENSER (Edmund) THE FAERIE QVEEN: the Shepheards Calendar: Together with the other Works of England's Arch-Poet . . Printed by H. L. for Mathew Lownes . Anno Dom. 1617. Small folio, *calf; with the autograph and arms of Sir Kenelm Digby* 1617 20 0 0

The volume was probably bought by Sir Kenelm Digby about 1625, and he then wrote upon the flyleaf the four Latin verses from Spenser's tomb, and his own name and motto on the title: Vindica te tibi Kenelme Digby. The book remained in its old

Sir Kenelm Digby—*continued.* £ s. d.

calf binding, unadorned, until 1645 (or some time between then and 1651), when he had the back gilt in the French manner, as we now see it, and caused his arms to be stamped upon the sides "Insignia. Kenelmi. Digby. Eqvitis. Avrati." These are in the form of a seal, and without the crest. The panel on the back which bore on a red label the intitulation: The | Faerie | Qveen . | ∵ | was however left unaltered. Digby printed in 1643 some observations on a passage in the Faerie Queen which had engaged his attention as far back as 1627.

On the flyleaf we find the signature of Sir Samuel Tuke to whom the book belonged about 1670.

69 HOMER. ΕΥΣΤΑΘΙΟΥ . . Παρεκβολαὶ εἰς τὴν Ὁμήρου Ἰλιάδα [καὶ Ὀδύσσειαν] . . 4 vols. small folio, *red morocco extra, gilt edges*
Romæ, 1542-50 14 14 0

Sir Kenelm Digby's arms, helmet, and crest, with ornamental frame of foliage impressed in the centre on the sides; his monogram in all the panels on the back, except the lowest panel in which the shelfmark of the Lamoignon library has been substituted. At each corner of the inner frame of fillets on the sides, there is a vase of flowers for ornament.

Bound for Digby in Paris about 1645-50. It is a fine example of the style of Le Gascon's time, but is arranged here on account of the arms. The name of an earlier possessor is erased from the title of Vol. I. A monogram, apparently composed of the Greek Θ and Ξ, is found in each volume and was probably his. The Lamoignon book-label appears within the covers; as also that of the first Earl of Lisburne.

70 BIBLIA SACRA [Latina] . . Antverpiæ . . M.D.LXXXIII . Folio, *Sir Kenelm Digby's copy in red morocco extra, gilt edges* 1583 25 0 0

With his arms, helmet, crest, and mantling of foliage, on the sides; and his monogram in seven panels on the back. The ornament at the corners of the inner frame of fillets on the sides is a vase of flowers. Bound in Paris for Sir Kenelm Digby about 1645-50.

This and the Eustathius were bound by some artist of Le Gascon's school. After his death it passed into the library of Colbert, and in the first half of the eighteenth century formed part of the Auchinleck library of Sir Alexander Boswell. The Auchinleck stamp is on the title.

William Laud, Archbishop of Canterbury:

Whom some one has recently described as "a great man fallen upon evil times."

71 LAUD. A RELATION of the CONFERENCE betweene William Lawd . . and Mr. Fisher the Jesuite . . London . . MDCXXXIX.

Small folio, LARGE PAPER; *in the original calf binding, gilt on the sides, with the arms of Archbishop Laud, edges gilt* 1639 4 0 0

One of the several large paper copies which Laud caused to be bound for presentation.

72 ——— another copy, *in precisely the same condition, but having the portrait of Laud engraved by White inserted* 1639 4 10 0

James Stanley, Earl of Derby:

73 LAUD. A Relation of the Conference betweene William Lawd . . and Mr. Fisher . . Small folio, LARGE PAPER, *a copy presented to the Earl by the Archbishop, with the Autographs of both, and the insignia of the former as Sovereign of Man upon the title* 1639 24 0 0

Blue morocco, with two sets of fillets, one gold and two blind to each. There is a fleuron at each of the inner corners, and in the centre the three armed legs of the Isle of Man surmounted by an Earl's coronet. The back is flat but has a branchy roll between two gilt lines to represent the band, and in the panels a fleuron shaped like an oblong lozange.

On the title we have the Archbishop's inscription "ex dono Authoris W. Cant." and above it the signature of the recipient, "J. Strange, 1639." The Earl was at that time Lord Strange. — There are some inscriptions on the flyleaves by Mr. Maskell who formerly owned the book.

Sir William Button:

74 HEXHAM (Henry) THE FIRST PART of the Principles of the ART MILITARY, Practised in the Warres of the United Netherlands . . Delf in Holland . . 1642—An APPENDIX of the Lawes, Articles, & Ordnainces, established for Marshal Discipline . . the Hagh . .

Sir William Button—*continued.* £ s. d.

MDCXLIII—THE SECOND PART of the Principles . . Delf . . 1642—THE THIRD PART of the Principles . . the Hagh . . 1640—A TRVE and HISTORIALL RELATION of the Bloody Battell of Nievport . . Delff, Anno 1641—5 vols. in 1, small folio, *numerous engravings of military operations, weapons, etc., all in contemporary colouring; in the original citron morocco extra, gilt edges* 1641-43 14 0 0

Bound in England, about 1644-45, apparently for (Sir) William Button of Tokenham Court, Gloucestershire, a distinguished Royalist. There are two frames of gold fillets (inner and outer) fringed with lace-edging. There are cornerpieces of the old Lyonnese style, and similarly a central ornament in the middle of which is an oval escutcheon bearing ermine, a fess (gules ?). The back is flat and ruled with gold lines which have a lace edging.

With the engraved bookplate of William Hanbury of Kelmarsh, Northampton (about 1740).

It is curious that a man like "Captain Henry Hexham, Quartermaster to the Honourable Colonell Goring," who fought in the Low Countries, and wrote such a remarkable book as this,—should have no mention in the Dictionary of National Biography.

Commonwealth Period:

75 BENLOWES (Edward) Theophila or Loves Sacrifice . . written by E. B. Esq.; . . London, Printed by R. N. . 1652. Small folio, *plates; in the original calf, bound for the author himself, with his arms stamped in gold on the sides* 1652 24 0 0

The back is flat, gilt with a flower in each panel, oblique gold lines representing the bands.

COLLATION: blank leaf; title; sign. A, two leaves; ¶, ¶¶, ¶¶¶, two leaves each; B, six leaves, the sixth cut out; c, d, two leaves each; C—V in sixes; X, Y, Z, Aa—An, in two leaves each.—The separate plates are as follows: portrait of Benlowes (a large etching), a masked Lady, Theophila crowned, Theophila praying, Eden (a woodcut), Theophila in rapture, Angels bringing wreaths, Theophila fighting, Treading on the Dragon (a large etching), The Hierarchy of Heaven, An angel flies with a circlet to her, Upward and Downward, Astronomising. Besides these thirteen, there are other engravings printed on the letterpress. (Three separate plates are wanting, besides two small engravings at the end.)

With the large bookplate of Sir Thomas Hanmer dated 1707; also that of the late Sir Henry Edward Bunbury.

76 THE HOLY BIBLE . . London . . Iohn Field . . 1653—THE WHOLE BOOK OF PSALMS: collected into English Meeter . . John Field . . 1654—2 vols. in 1, 16mo. *bound in modern black morocco on which are fastened the silver clasps, cornerpieces, and central ornament of the original binding* 1653-54 5 0 0

The central ornament is a crowned portrait-bust of Charles I, in silver; the clasps and cornerpieces are decorated. The head of King Charles must have been added after 1659.

77 STRADA (Famianus) DE BELLO BELGICO. The History of the Low-Countrey Warres . . in English by Sr Robert Stapylton Kt. . . MDCL. Small folio, *portrait of Stapylton; bound in blue morocco extra, gilt edges* 1650 10 10 0

A richly gilt example of English work about the time of the Restoration. There are three sets of fillets on the sides, and they are heavily lined with ornamentation à petits fers, looking like masses of fine lace. The back is also full-gilt in its panels, with cornerpieces and central fleurons on a lozangy space, in the style of the French books of the time.

Charles II:

78 BOOK OF COMMON PRAYER . . London . . 1642—Εἰκὼν Βασιλική. The Pourtraicture of His Sacred Majestie . . M.DC.XLIX.—2 vols. in 1, 12mo. *bound in black morocco, gilt edges* 1642-49 5 0 0

The back flat, gilt with horizontal lines for bands. The sides gilt with two sets of double fillets; in the centre the royal crown and CR. The ornament at the corners of the inner fillet is a thistle or acorn.

It is quite certain that this binding in black morocco with the peculiar flory CR was done secretly in London for young Charles, and that he (or his advisers) caused a good many copies of the book to be arrayed in the same way. They seem to have usually been given as presents to the supporters of the royal cause.

Charles II—*continued.* £ s. d.

79 SCUDERY, Curia Politiæ or the Apologies of several Princes . . now faithfully Render'd into English [by Edward Wolley] London . . M.DC.LIV. Small folio, *with 12 plates (portraits) including the frontispiece, by Delaram, Vaughan, Peter Lombart, and Th. Cecill; blue morocco extra (somewhat damaged and rebacked), gilt edges* 1654 4 10 0

The royal arms and crown on the sides are from one of the stamps used for Charles I. There are two sets of fillets on the sides with flower and leaf ornaments at the inner angles. The book was evidently bound in London and sent to him. The dedication to King Charles by Wolley, which now follows the title and is fastened on a guard, cannot have been in the book when the licence to print was given in December, 1653, by the Council of State and Secretary Thurloe. This licence is now the last leaf in the volume.

80 VIOLET (Thomas) AN APPEAL TO CÆSAR: wherein Gold and Silver is proved to be the Kings Maiestie's Royal Commodity . . London . . 1660. Small 4to. *with a fine portrait of the King; in the original calf binding (rebacked), edges gilt, the royal arms on the sides* 1660 6 6 0

Dedicated to the King, and bound for presentation, as the escutcheon is from a new block not used before, in which the letters C R were added at the top, and "Dieu et mon Droit" at the bottom. The King probably declined to accept it as Violet was a troublesome man, and the greater part of this book consists of statements of his claims. However that may be, there is an inscription "Ex dono Authoris" on the title, which is stated to be in the autograph of Edmund Waller.

The engraved bookplate of William Bateman is inside the cover.

81 WALKER (Clement) Relations and Observations . . upon the Parliament begun . . 1640 . . 1. The Mystery of the two Junto's . . 2. The History of Independency . . London . . 1661. Small 4to. *plate; red morocco extra, gilt edges, with the arms of Charles II on the sides* 1660-61 5 5 0

Presented to the King in 1661 by Thomas Walker, son of the author who had died in the Tower after a long imprisonment. Thomas Walker has made the flyleaf serve as vehicle for a MS. petition to the monarch claiming the amount due to his father from the State.

82 PRYNNE (William) A Short Sober Pacific Examination of some Exuberances in, and Ceremonial Appurtenances to the Common Prayer . . London . . 1661.

Small 4to. LARGE PAPER; *Charles II's dedication-copy, bound in olive morocco extra, gilt edges* 1661 8 8 0

The royal arms in the centre are from a stamp which had been used for Charles I, and show two eyelets in the portion of the garter that hangs out at the bottom. At the corners on the sides there is an azuré fleur-de-lis, and the fillets are formed by a double chain line of repeated curves, the outer run of which is pointillé. The back is flat with something like a rose in the artificial panels.

This would look like a Charles I binding were it not for the fillets, back, and cover-edges.

83 PRYNNE (William) An Additional Appendix to Aurum-Reginæ . . London . . 1668. 4to. *Charles II's dedication-copy, bound in red morocco extra, gilt edges* 1668 4 15 0

The royal arms on the sides from a stamp which had been used in the later days of his grandfather; with cornerpieces of the old Anglo-Lyonnese kind. All the space between is covered with a *semis* of ermine. Outside all is a double border formed by a purely English roulette of flowers springing from stiff arched branches. The book was probably bound before presentation, and therefore was made to resemble rather Charles I's books than those of Charles II.

84 MERCVRIALIS (Hieronymi) DE ARTE GYMNASTICA libri sex . . Venetiis . . MDLXXIII. 4to. *many full-page woodcuts of athletic exercises; fine copy in red morocco extra, gilt edges* 1573 15 15 0

Bound for Charles II. The crowned monogram of CC within a palm wreath, is stamped in each panel on the back; the same crown wreath and monogram (but of larger size) at each corner of the inner frame of fillets on the sides. A flowery roulette in the Boyet style on the rims of the cover. This is the particular binding affected by Charles II for his private library, and was executed about 1670.

Charles II—*continued.* £ s. d.

85 THOMÆI (Nicolai Leonici) de Varia Historia libri tres . . Basileæ . . MDXXXI. Small 4to. *bound for Charles II in red morocco, in exactly the same style as the Mercurialis* 1521 6 6 0

It is difficult to understand how this volume (beyond its dedication to Tunstal) could have attracted the frivolous king. It was water-stained before he caused it to be bound, and bore the names of several owners. Amongst these are Hugh Burnham and William Moore, men of Elizabeth's time.

From the King's library, this book passed into the possession of J. M. as we may conjecture from the circumstance that these letters are added in the lowest panel on the back. This J. M. (as will appear from the Idatius next to be described) was John Maurice or Morris. The book was turned out from the British Museum in 1787.

86 IDATII EPISCOPI Chronicon, et Fasti Consvlares . . Lvtetiæ Parisiorvm . . M.DC.XIX.—MARCELLINI . . Chronicon . . M.DC.XIX.—2 vols. in 1, 12mo. *red morocco, gilt edges, bound for Charles II* 1619 2 2 0

Gilt, with the crown, monogram, and wreath, on the back and sides. The letters I. M. are added in the lowest panel, and the name Ioh. Mavritivs is stamped on the first title.—The book was sold as a British Museum duplicate in 1769, and came into the possession of Pinkerton whose bookplate is inside the cover.

Queen Catherine of Braganza:

87 ARGYL (Anna, Condessa de) EL ALMA DEL INCOMPARABLE SAN AVGVSTIN sacada del cverpo de svs Confessiones . . En Amberes . . M.DC.XXII.

Smallest 4to. *red morocco extra, gilt edges, with the arms of England and Portugal impaled on the sides, enclosed within a wreath and surmounted by the English crown* 1622 110 0 0

Bound about 1680 for Queen Catherine, to whom it had probably been presented by the ninth Earl of Argyle. The ornamentation on the sides is a geometrical pattern in outlines flanked and filled in with a great quantity of very fine pointillé curves and involutions. On the back, each panel has its central ornament and its side and corner-pieces. The main central figure is a daisy in the form of a wheel, accompanied in the lowest panel by pointillé fleurons. Samuel Mearne, the royal binder, must be credited with this work.

The book is so rare that no other copy seems to be extant. The compiler, Anna Countess of Argyle, was the second wife of the seventh Earl, Archibald,—not his first wife as Horace Walpole supposed.

Inside the cover is the Strawberry Hill engraved bookplate, and on the flyleaf a note signed by Horace Walpole concerning the authoress. He had bought the book at the sale of Phillip Carteret Webb, whose bookplate is on one of the flyleaves. After Walpole's death, Mr. Beckford bought the book; and at Beckford's sale in 1884 it fetched £102.

King James II:

88 VERITAS EVANGELICA, or the Gospel-Truth asserted . . written by T. K. and now published by R. C. London . . MDCLXXXVII. Small 4to. THE DEDICATION COPY OF QUEEN MARY, WIFE OF JAMES II, *bound in red morocco extra, gilt edges, by Charles Mearne the Royal binder* 1687 7 10 0

The royal arms of King James II form the centrepiece. They are enclosed within a frame-work of lace pattern, and this again cut by the lines of a lozange which run to meet a fleuron on each of the four sides. At the corners there is a fleuron of Boyet style. The outer frame consists of only two thin fillets. The panels on the back are gilt with a cruciform fleuron surrounded by curves; at the top of the first panel and the bottom of the last there is a lace roulette.

Bindings done for the second James and his family are very rare.

89 HUDLESTON (Richard) A Short and Plain Way to the Faith and Church . . London . . 1688. Small 4to. *red morocco extra, gilt edges, bound by Charles Mearne for James II* 1688 6 6 0

Bound in the same Le Gascon style (geometrical forms and pointillé ornament) as the book done for Catherine of Braganza, to whom this very treatise is dedicated. They were both evidently done, as well as the Duke of Ormond's volume below, in the binding house of the Mearnes, father and son. There is a lace border to the fillets on the sides; a double fleuron in the panels on the back.

Restoration and Revolution Period (1670–1700): £ s. d.

90 FARINDON (Anthony) LXXX Sermons preached at . . St. Mary Magdalene, Milk-street . . London . . MDCLXXII. 2 vols. in 1, small folio, *in the original black morocco extra, gilt edges* 1672 3 10 0

Richly gilt on the sides, on which there are three borders, the first and third floral, the middle one of fine lace pattern. In the central space, three combined wreaths of foliage at top and bottom, a quaterfoil with stars, and a group of curves and fleurons in fine pointillé in the middle. The back has its panels decorated, after the French contemporary manner, with lozangy fleurons and dentelle cornerpieces.—It is a pity we do not find something more wicked than Sermons inside a beautiful binding like this.

91 THE GENTLEMAN'S CALLING. Written by the Author of the Whole Duty of Man . . London . . 1673. Small 8vo. *with frontispiece; olive morocco extra, gilt edges* 1673 3 3 0

On the sides there is a small lace border, within which the whole space is covered with "drawer handle" ornaments so arranged as to form a double line of goblet or vase figures which enclose a great mass of minute pointillé work representing roses, leaves, fleurons, stars, etc. The flowers and leaves were silvered, but the silver has become oxydised into livid blue. The back is similarly decorated, but is slightly damaged. This binding was done no doubt about 1675, and probably at Oxford.

Lady Dorothy Pakington is credited with the authorship, and more doubtfully with that of the Whole Duty of Man.

92 THE LADIES CALLING . . by the Author of the Whole Duty of Man . . Oxford . . MDCLXXIII. Small 8vo. *frontispiece; blue morocco, richly gilt, gilt edges* 1673 3 3 0

Bound like the Gentleman's Calling and Lancelot Andrews, that is to say in the same style especially as the former, but not identically. There is no silver in the ornamentation.

Lady Dorothy Pakington was the authoress.

93 THE GOVERNMENT OF THE TONGUE. By the Author of the Whole Duty of Man . . Oxford . MDCLXXIV. Small 8vo. *frontispiece; blue morocco, richly gilt, gilt edges* 1674 3 3 0

This also seems to be an Oxford binding and is in the same style as the Gentleman's Calling and the Ladies Calling. There are several traces of silver in the ornamentation.

Lady Dorothy Pakington was the authoress.

The names of M. de Loraine and Tho. Vivian appear upon the flyleaves.

94 ANDREWS (Lancelot) Holy Devotions: with Directions to Pray . . London . . 1675. 12mo. *portrait; blue morocco extra, gilt edges* 1675 4 0 0

Gilt on the sides with geometrical figures formed by combinations of the drawer-handle ornament. Gold stars and dots and pointillé fleurons occupy the spaces, with roses and leaf patterns and besants, which were originally silver but now look a whitish blue. Silver roses and gold stars in the panels on the back. This seems to be an Oxford binding of the time.

With the engraved bookplate of Philip Southcote (about 1750).

96 NOVUM TESTAMENTUM (Græce) . . Lvgd. Batavorvm, Ex Officina Elzeviriorum. M.D.C.XXXIII. 16mo. (116 mm.), *a pretty book in black morocco extra, gilt edges* 1633 3 3 0

Bound about 1675. On the sides there is a geometrical design in compartments somewhat in the late "Eve" or Badier style. Sprays of foliage, curves, and dots occupy the intervening spaces; roses and conventional fleurons fill the insides of the geometrical figures. The back is gilt with a set of parallel ovals clasped each to each by a sort of vesica, and traversed each at its middle by the bands of the book. The compartments of the ovals are gilt with gold dots like the nails in a horseshoe.

With the signature, on the flyleaf, of Wadham Knatchbull (Chancellor of Durham, who died 1760).

97 THE HOLY BIBLE . . London . . 1678—THE WHOLE BOOK OF PSALMS collected into English Metre . . 1678—2 vols. in 1, 12mo. *ruled with red ink; in a fine English mosaic binding* 1678 20 0 0

Black morocco richly gilt in compartments with roses, tulips, and other flowers, branches of foliage, and conventional ornaments, including a good deal of fine pointillé work. Within the inner fillets there are (by division into two sections) eight corner-pieces, which are all worked upon inlaid heart-shaped pieces of crimson morocco; and in the outer compartment there are four semi-circular sidepieces of inlaid citron morocco. In the panels on the back four semi-circular inlays of citron morocco, and

Restoration and Revolution Period (1670–1700)—*continued*, £ s. d.

two of crimson morocco. The pointillé decoration is worked all over them in unbroken continuity of plan.

This is a very beautiful example of English work, in which inlays are so shaped and arranged that the black leather between them stands out in geometrical forms in apparent relief. (*See facsimile among the illustrations.*)

98 CAMDEN (William) Remaines concerning Britaine . . fift Impression . . by the industry and care of Iohn Philpot . . London . . 1636. Small 4to. LARGE PAPER; *in black morocco, gilt edges* 1636 12 0 0

Bound about 1680, and gilt on the sides with two sets of double fillets (edged with lace-points); the interior one having fleurons outside and inside each corner. The combination of tools in the centre produces a general lozangy impression, associated however with the idea of the cross and saltire. Amongst the pieces of ornament there are four caterpillars. The back is re-gilt.

99 THE HOLY BIBLE . . London . . 1684.—The Whole Book of Psalms: Collected into English Metre . . 1683—2 vols. in 1, 18mo. *red morocco extra, gilt edges, with painted mosaic on the sides* 1683-84 3 10 0

The decoration is by combinations of the drawer-handle tool, which produce two rounded figures on each side; within each figure a central cruciform ornament of leaves and pointillé fleurons. Across the centre, between the two main figures, runs a similar cruciform ornament. At the extreme corners on the sides are flower-calices; flanking the centre are two tulips on each side. Semi-circular and triangular arrangements of floral work in the panels on the back produce saltire-spaces on the red morocco.

All the figures on the sides are outlined in gold; their bodies were formerly painted various colours. Now we can see only the black, and slaty blue, and traces of silver and green.

100 TAYLOR (Jeremy) A Dissuasive from Popery to the people of England and Ireland . . By Jeremy Lord Bishop of Down. London . . MDCLXXXVI. Small 8vo. *frontispiece; fine ruled copy in a charming red morocco binding, with gilt edges* 1686 4 10 0

Bound about the time of issue, and still in wonderfully fine condition. The sides are gilt with geometrical figures formed in parallel lines and having interlacements, in the Badier or Le Gascon manner. Within and between these figures, there are flowers, fleurons, quaterfoils, and besants, with pointillé adjuncts, and a large wreath at each corner, ending in a pointillé flower-calyx. Fleurons and cornerpieces in every panel on the back, with lacework at top and bottom.

With the engraved bookplate of Montagu L. Short.

101 WOOD (William) THE BOW-MANS GLORY, or Archery Revived . . London . . 1691. Small 8vo. *in the original blue morocco extra* 1691 2 0 0

The inner fillets on the sides are lined with a branchy border, which at its mid-course on each line is enlarged by a semi-circle of similar work. A pine-apple is the head of the large fleuron at the corners, and within each angle is a rose.

102 THE CHILD'S RECREATION . . *Colophon:* London, Printed by Will. Bonny . . 1692. 24to. *a little school-book of 56 leaves, with some rude woodcuts; in the original curious stamped calf binding* 1692 2 16 0

The upper cover is wholly occupied by a representation of St. George and the Dragon (or it may be Moore and the Dragon of Wantley); the lower cover has two gentlemen or princes meeting and shaking hands, above their heads spiral roundels which may be big bullets or clouds of smoke.

103 THE BOOK OF COMMON PRAYER . . London . . MDCXCII. 4to. *red morocco extra, gilt edges* 1692 4 14 6

Richly gilt and decorated with much elegance. On the sides we have first, fillets supported by running curves. The main design represents the roof and walls of a house or porch, but without the overhanging eaves of the cottage bindings It does not come down quite half way, and so fails to meet the corresponding figure from below. The cornerpieces look like lace curtains with floral patterns; a rich centre-piece, tending to lozange-shape, throws foliage and flowers upwards (and downwards) into the broad opening beneath the angular roof, and has in its own midst a double square, at the heart of which is a quaterfoil enclosing pine-apples. In the space between the cottage-walls and the outer fillets, is a border containing four ornaments (two on each side) like the entablatures of carved columns, and between them stretch wreaths of foliage all the way round. The back has floral ornament in the panels, arranged semi-circularly above and below, angularly at the sides; so as to produce the appearance of circles of red leather traversed by the bands.

Susanna Primrose was the owner of the book in 1707.

Restoration and Revolution Period (1670–1700)—*continued.* £ s. d.

104 THE HOLY BIBLE . . Oxford . . 1689—THE BOOK OF COMMON PRAYER . . London . . 1693—2 vols. small 8vo. *in the original blue morocco gilt, with silver clasps* 1689-93 2 16 0

Gilt on the sides with fillets, and a rectangular centrepiece which has fleurons outside and flowers inside the angles; at top, bottom, and sides a sort of pointed lace ornament. Little branches of pine-apples stray from the angles outwards. The backs are not identically decorated, but they are similar, and intended to express uniformity. There is a good deal of pointillé work on the back of the Bible.—The clasps, two to each volume, are chased with acorn and tulip ornament, in the same style as the decoration of the leather.

105 PLAUTUS'S COMEDIES, Amphitryon, Epidicvs, and Rvdens, made English . . London . . 1694. Small 8vo. *red morocco extra, gilt edges* 1694 3 16 0

Bound about the same time as the issue of the book. The back is full gilt in the way that leaves two crescents of red leather back to back on each panel; the covers have a triple border of fillets with ornaments at the corners (a tulip) and the sides.

John Evelyn:

106 ORÆI (Henrici) Nomenclator præcipuorum . . Doctorum, Scriptorum . . Hanoviæ . . M.DC.XIX. 12mo. *black morocco extra, gilt edges* 1619 15 15 0

With a monogram consisting of JJ and EE in their written forms. It appears in the middle and at the corners; and also in the panels on the back.

107 PRIMIGENIÆ VOCES sev Radices lingvæ Græcæ . . Parisiis . . MDCXIX. 16mo. *red morocco extra, gilt edges, a very pretty book* 1619 24 0 0

On the sides at the inner corners, we find the monogram composed of I E in their printed forms, at the corners of the inner fillets; and in the middle an oval bearing Evelyn's arms. On the back, the panels contain alternately, the wreath and monogram, and the griffin crest.

These two little volumes had probably been school-books of John Evelyn, and the exquisite binding which he gave them about 1665, marks his affection for them. They were perhaps the first books of his library. On the Oræus, he has written a note, "Catalogo J Evelyni inscriptus. Meliora retinete." On the flyleaf of the other he wrote, but struck out afterwards, "In archiv. vitr.", which presumably means *in the glass case*. Although the two books were bound probably in Paris, they stand here as representing an Englishman's library.

James Duke of Queensberry (1662–1711):

108 FOWLER (J.) The History of the Troubles of Suethland and Poland . . with a breife commemoration of the Life and Death of Sr. George Dvglas . . London . . 1656. Small folio, *with several fine portraits; in the original calf binding* 1656 2 10 0

The ducal arms of Queensberry on the sides, impressed in gold, not earlier than 1695, when he succeeded to that title. He was called Earl of Drumlanrig in 1682, and to that date we may assign the autograph inscription on the flyleaf, "From the Earle of Drumlangrig."

109 SCOTLAND. A PROPER PROJECT FOR SCOTLAND to Startle Fools, and Frighten Knaves . . Printed in a Land where Self's cry'd up . . 1699. Small 4to. *old calf, with the arms of the Duke of Queensberry in gold on the sides* [*Edinburgh?*] 1699 2 0 0

A rare piece, by a fiery Covenanter, for whom the murdered Archbishop was "The Arch-Traitor Sharp."

Catherine Countess of Rutland:

110 BANKES (John) the destruction of Troy, a tragedy . . London . . 1679. Small 4to. *crimson morocco extra, gilt edges, richly decorated* 1679 5 0 0

The sides are in two compartments: a small inner rectangular figure, and a large outer border. The chief ornament in the border is a quaterfoil filled with flowers, which is repeated three times at each side, and once at top and bottom. Each quaterfoil is surrounded by four of those curved figures like drawer-handles, which were so favorite an ornament on English books at the time. Pointed ornament-like lace ends fall in from each side between the quaterfoils; flower cornerpieces from the outer angles inwards, and from the inner angles outwards, approach one another. The ornament in the middle of the cover is a lozange chiefly pointillé, flattened at the sides, and traversed there by a sort of engrailed fess bearing besants. Flowers and twining stems fill the panels on the back. The book was probably bound and gilt in 1679 in this splendid style for presentation to the lady whose autograph of "K Rutland" appears on the title. This represents Katherine Countess of Rutland, wife of John Manners, tenth Earl of Rutland. She had married him in 1673, and he succeeded to the title in 1679. He was made a Duke in 1703, and it was between this

£ s. d.

date and 1711 that his bookplate was engraved, which we now see inside the cover of the volume, bearing his arms, crest, coronet, supporters, and the words "The Most Noble John Duke of Rutland."

Charles Duke of Richmond (1672-1723):

111 XENOPHON, La Retraite des Dix Mille . . de la traduction de Nicolas Perrot, Sieur d'Ablancourt. A Paris . . M.DC.LVIII. Small 8vo. *red morocco extra, gilt edges* 1658 3 3 0

The back richly gilt in all its panels with curling stems of fruit and flowers; on the sides, within a single frame of two fillets and very small cornerpieces, we see a monogram of D and L, enclosed within a stiff double wreath of Charles II's kind, and surmounted by a princely coronet. The royal character of the coronet (bearing crosses and fleurs-de-lis) forbids us to agree with Mr. Weale, in regarding the monogram as that of the first Duke of Danby and Leeds. It seems more likely that it was used for the little son of Louise de Querouailles, known in England as Duke of Richmond, but whose Scottish titles were Lenox and Darnley. He was also Daubigny by a French title, and the monogram may have been intended by the lower curl of the L from the bottom of the D, to suggest an R in combination. If so we should read R L D for Richmond-Lenox-Daubigny.

The binding was done about 1680-85. Danby became Duke of Leeds in 1694.

James Earl of Abingdon:

112 CORNELIUS NEPOS. The Lives of Illustrious Men . . Done into English by several hands. Oxon . . 1684. Small 8vo. *red morocco extra, gilt edges* 1684 6 6 0

A richly gilt example of the "cottage" pattern, bound for James Earl of Abingdon, whose signature is written on the frontispiece. He gave the book to his sister Mary, Countess of Carnarvon, whose signature with the date 1684 appears on the title.

This is probably an Oxford binding, but it is a good imitation of Mearne's style, with a profusion of wreaths of foliage, tulips, roses, pine-apples, flower-chalices, etc. Floral work in the panels on the back, only two of which enclose a lozange. The gold edges are painted with flowers which are only noticeable at certain angles of vision.

King William III:

113 A FORM OF PRAYER AND THANKSGIVING . . For the Preservation of His Maiesty . . during His late Expedition . . London . . MDCXCIII. Small 4to. THE KING'S OWN COPY, *richly gilt in red morocco extra, gilt edges* 1693 9 9 0

At the corners on the sides are the royal crown nearly enclosed within a double wreath; in the centre is the crowned monogram composed of W M R R. The gilding which is very profuse includes wreaths, roses, thistles, daisies, quaterfoils, and a rampant lion.—On the flyleaf is a MS. note "This Book his Majesty read the Service out of at Chaple"; on another leaf "Judith English her Book May ye 20, 1714."

114 TATE (Nahum) Elegies on I. Her late Majesty . . London . . 1702. Small 8vo. *smooth blue morocco extra, gilt edges* 1702 2 16 0

The King's dedication copy, with the crowned monogram W R within a double wreath at each corner on the sides. With the bookplate of Charles Chitty.

John Disney:

115 P. VIRGILII MARONIS Opera . . Lvgd. Batavor. Ex officina Elzeviriana A° 1636. 16mo. *with the dedication on p. 92 printed in red; red morocco extra, gilt edges* 1636 2 2 0

A pretty little book bound about 1690. On the title a MS. note "E libris Johannis Disneij Lincolniensis 1698"; below J. D.; on the flyleaf "J Disney" stamped.

Lady Delamere:

116 BLAKE (William) Silver Drops or Serious Things . . 12mo. 4 *plates; red morocco extra, gilt edges*, with an inscription on the cover "To the Lady Delamere" *About* 1670 4 0 0

An elaborate example of binding and gilding about 1690.—William Blake, a woollen draper, was made "housekeeper" of a Charity School at Highgate, and wrote these pious treatises for the ladies who supported the institution. One of these ladies was Elizabeth Booth, who married Viscount Conway, and died 1679. Her name is written on one of the pages. Another was her mother Elizabeth, Lady Delamere. The Lady Delamere for whom the book was bound, was probably Mary Countess of Delamere, who died in 1690, sister-in-law of the one Elizabeth and daughter-in-law of the other.

Wriothesley second Duke of Bedford:

116*SANSON, The present State of Persia . . done into English . London . . 1695. 12mo. *plates; in the original calf, with the arms of the Duke*

		£	s.	d.
	of Belford on the sides, the label of "Woburn Abbey" inside the cover, and his bookplate engraved in 1703 *on the back of the title* 1695	0	12	6
117	BRIGGS (Gulielm.) Ophthalmographia sive Oculi ejusque partium descriptio anatomica . . Londini . . MDCLXXXVII. 12mo. 3 *plates; in the original gilt calf* 1687	1	1	0

In the middle on the sides, a double set of fillets with a rounded bunch of fleurons at the corners. In each panel on the back four spikes forming a cross combined with five annulets forming a square, surrounded by dots. Inside the cover, on a circular label "Woburn Abbey"; on the back of the title, the engraved bookplate of the Duke of Bedford, dated 1703.

Samuel Mearne and Charles Mearne, binders (1675–1720):

118	NOVI TESTAMENTI Libri omnes . . (*Græce*) Londini . . MDCXXXIII.—THE WHOLE BOOK OF PSALMES: Collected into English Meeter . . London . . 1641—2 vols. in 1, 12mo. (small 8vo.), *fine ruled copies, in blue morocco extra, gilt edges* 1633-41	4	0	0

Bound by Samuel Mearne about 1675. On the sides an outer border of two fillets, an inner one of three fillets. From the corners of the inner border springs a fleuron which bears pine-apples, from each of the four sides a pyramid of pointillé scales; and in the centre is a fleuron also in pointillé, the side portions of which are a tulip-cup. Within the outer border, there are two semi-circular ornaments on each side, enclosing fleurons. On the back the same semi-circular ornaments are used above and below each band, and between each two of them a pyramid of scales from each side interposes its apex. This is a pretty example of Mearne's work.

The book belonged to Charles Townshend (and has his bookplate) before 1734, in which year he presented it to W. Talbot, by whom it was given, in 1785, to George Richards.

119	VETUS TESTAMENTUM Græcum . . Cantabrigiæ . . MDCLXV. 12mo. *fine copy in the original black or dark purple morocco extra, gilt edges* 1665	4	14	6

Bound about 1675. The side is gilt successively with an outer and then an inner rectangular frame, next an upright lozange, within it a rectangular figure, inside of which is a quaterfoil. The spaces in the borders, corners, and centres, are decorated with flowers, fruits, wreaths, fleurons, in graceful profusion. Curved bands of floral ornament lie across the panels on the back, leaving oval spaces between them on the dark surface of the leather. Bound evidently by Sam. Mearne at nearly the same time and in nearly the same style as the French Bible of 1678.

120	NEW TESTAMENT, *Greek. Title:* ΤΗΣ ΚΑΙΝΗΣ ΔΙΑΘΗΚΗΣ ΑΠΑΝΤΑ . Amsterdami Apud Guilielmum Blaeu MDCXXXIII. *Interleaved and divided into* 2 vols. 12mo. *in a beautiful English mosaic binding* 1633	10	10	0

The leather is of dark blue morocco; the cornerpieces are of rose-colour; the lozangy centrepiece consists of an outer lozange of rose and an inner one of yellow. The scheme of gold adornment gives twining leaves and fruits in the corners; flowers in the outer lozange, a small flory lozange on the yellow; flower-sprays to the right and left of the lozange, on the blue morocco ground, a tulip being the topmost and the lowest figure. The back is gilt with floral and arabesque ornament, on rose leather in the first, third, and fifth panels, on the blue leather in the second and fourth panels; all in such a way that the portion of the leather which remains blank takes the shape of a saltire.

This is no doubt the work of Samuel Mearne and was done about 1680.

121	EVRIPIDIS TRAGŒDIÆ SEPTENDECIM (*Græce*) . . *Colophon:* Venetiis apvd Aldvm . . M.D.III. . 12mo. *Editio Princeps; fine copy in red morocco extra, gilt edges* 1503	10	0	0

A so-called cottage binding, richly gilt, done about 1680, probably by Samuel Mearne. On the sides is a pattern of straight lines, curving outwards at midway, with slanting cottage roofs at top and bottom; bordered on the outside with rows of acorns, flowers, and tendrils; in the centre a long and narrow lozangy figure composed of curves and fleurons, flanked by a set of gold dots all round it. Every panel on the back is filled with flowers and dots. The edges are goffered and gilt, on a silvery blue ground, with a remarkable decorative pattern of flowers, fleurons, and curves. R. G. is written on the title in a seventeenth-century hand; at the end we find the name of William Thompson, of Queen's College, Oxford, 1742.

With the bookplate of Wilmot Viscount Lisburne (about 1770).

122	LA BIBLE qui est Toute la Ste Ecriture . . Amsterdam . . 1678. 12mo. *in a beautiful binding of blue morocco extra, with a masterly goffered pattern in gold on the silvery-blue edges* 1678	12	12	0

Bound by Samuel Mearne about 1680. The sides are gilt with a "cottage"

Samuel Mearne and Charles Mearne, binders—*continued.* £ s. d.

pattern, the roofs at each end surmounted by a row of curves of the Boyet-Padeloup kind. A rose within a conventional lamplike fleuron at each gable; a pretty ornament of lines and little tendrils, ending in flowers with larger curves hanging from the eave. A trefoil enclosing a little triangular pattern of scales in the middle above the summit of the roof, and at each side, where the walls curve inwardly. There is a pretty floral lozange in the centre. The open spaces of blue morocco are blind-tooled, with wreaths of tendrils ending in a flower, and with roses and annulets. On the back four panels are gilt, and two blind-tooled, with roses and flowers arranged in the form of an oblong lozange. The edges, which are of a sort of slaty colour, are goffered in gold, with a charming pattern of concentric circles enclosing roses, thorns and dots, pointillé curves from the sides, and a continuous lace border all round.

This is a beautiful example of Mearne's work.

123 THE NEW TESTAMENT . . faithfvlly translated . . in the English College of Rhemes. Printed at Antwerp . . 1621. 12mo. *blue morocco extra, gilt edges* 1621 5 5 0

Although a little damaged at the corners, this is nevertheless a beautiful Mearne binding. There is a profusion of flowers and fruits, with wreaths and delicate pointillé curves, on the sides; including pine-apple, rose, tulip, chalice marguerite, etc.

The back has on its panels pointillé fleurons and leaves. The chief object of remark is, however, the pointillé head, in imitation of Florimont Badier, which occurs four times on each side. Badier's head has natural hair, Mearne's seems to wear a wig. Can this be his signature? The date of the binding is about 1680.

124 SNAPE (Andrew) THE ANATOMY OF AN HORSE . . London . . 1683. Small folio, LARGE PAPER, *numerous fine plates; red morocco extra, gilt edges* 1683 30 0 0

A splendid example of English pointillé decoration; bound, about 1683-84, by Samuel Mearne, in a style similar to that of the Augustine which he had done for Queen Catherine. The centrepiece is the escutcheon of the Great Duke of Ormond. This is enclosed within a pattern of open parallel lines, which is extended by interlacement at the top, bottom, and sides, so as to produce a large geometrical and interlaced figure of the Le Gascon type. Between the main lines, the spaces are filled with beautiful pointillé work in detached groups of multiplying curves with foliate forms, and delicate fleurons of Le Gascon's style. A similar set of curves is arranged outside in the style of an arabesque border, and touches here and there in its serpentine course the straight line of the outmost border, which is a fine dentelle of French character. The panels on the back are gilt with edges of minute triple points, then with an upper-right and lower-left, or alternately upper-left and lower-right, cornerpiece, so that the red morocco spaces (if we look on the back as a whole without regard to the bands) run down in a zigzag line. A double fleuron occupies each of these spaces, and falls in the same slanting fashion.

This is perhaps the work of Charles Mearne, Samuel's son. They were successively the King's binders. This book is dedicated to Charles II.

The engraved bookplate of John Putland (about 1730) is pasted inside the cover. He was of a Wicklow family, and probably came into possession of the book after the outlawry of the second Duke by George I. It had already undergone some perils, as on the last flyleaf I find a note written about 1720—"R. F. this Book I had from: John Kerlip A manksman: the Cos.[b] three crowns."

125 READY RECKONER: a series of Tables, oblong 12mo. *MS. neatly written on* 377 *pp.; blue morocco super extra, gilt edges* (*About* 1700) 6 6 0

Bound evidently by Samuel Mearne's successor. The central ornament on the sides is a large circular fan, the inner lines of which are all in pointillé. Each of the cornerpieces seems to spring from a straight stem, bearing a rose and throwing out branches of foliage till it ends in the angle with an acorn. On each side of the fan is a pyramid of scales based on a flat hill filled with annulets and rounded at its lower corners with the figure of a bird's neck and head looking upwards. Above and below the fan is a row of eight semi-circles dropping little fleurons from the points where they touch the fillet. The linings are of gold paper bearing a white floral pattern.

This is a charming example of English decorative binding.

126 A LIST OF ALL HER MAJESTY'S SHIPS and Vessells, with the Numbers of Men and . . Guns . . in pursuance of an Order . . 1699 . . 1702. Small 4to. *neat official MS. on paper, containing* 48 *pages of Statistical Tables; blue morocco super extra, gilt edges, with silver clasps* (1704) 12 0 0

A splendid example of English decorative binding at the time. It appears to be the work of Charles Mearne, or one of his house, and must have been done for some person of high distinction—perhaps the Lord High Admiral himself, Prince George of Denmark. The sides are gilt thus: first, a narrow lace-work border, then a double fillet and a line of dots; next, a broad border, bearing wreathy sprays of tulips and roses and some minor ornaments (not too densely crowded); another set of fillets, broken

Samuel Mearne and Charles Mearne, binders—*continued.* £ s. d.

midway in two circles on each side, so as to allow the passage of the lines of decoration from the centre. The two little circles are attached to the lozange figure which overlies the middle of the cover, in which sprays of foliage, tulips, roses and curves spring from a centre through which run lines that proceed in all four directions and join in the ornamentation of the second border. The triangular spaces between the lozange and its rectangular frame are covered with a mass of gold curves of the kind that French binders in the seventeenth century and Padeloup in the eighteenth, so much affected.—The book is in beautiful condition.

127 VENERONI, THE NEW ITALIAN GRAMMAR . . done into English . . by Mr. [Thomas] Uvedale. 8vo. *in the original beautiful binding of blue morocco extra, gilt edges* *London*, 1711 2 16 0

There is no pointillé in the rich decoration of this volume, but it seems nevertheless to have been bound in the house of Charles Mearne or his successor. It is a very fine example of the ornamental work of Queen Anne's period. The sides are so profusely, and withal so gracefully, overlaid with gold tooling that there is little space left vacant on the leather beyond the dark lozangy interval between the deep cornerpieces and the central lozange with which the inner compartment is gilt. The outer compartment is filled with the fillets and the double roulettes that form a highly effective border. In the panels on the back we see a cross composed of roses and acorns, the leaves beneath the acorns so arranged as to give the appearance of an interposed saltire; with little cornerpieces which are tulip-calices.

128 C. JULII CÆSARIS quæ extant . . accesserunt annotationes Samuelis Clarke . . Londini . . MDCCXII. 2 vols. folio, LARGE PAPER, *with numerous plates and maps; in the original crimson morocco extra, gilt edges* (*Engraved title:* 1710) 1712 20 0 0

A grand work, suitably bound in Mearne's house. The roulette border on the sides (which is an imitation of ornamental metal work) stops short as it approaches the corner, to allow the insertion of a pattern of pointillé scales in shape like a broad lozange, surmounted by a flower. The panels on the back are framed within wreaths, and have central fleurons enclosed within fourteen stars.

With the Jersey bookplate. This book probably came into the family with Osterley Park, and had probably been purchased by Alderman Sir Francis Child (who died in 1713).

129 STURT. THE BOOK OF COMMON PRAYER . . London . . 1717 . . Small 8vo. *entirely engraved, both text and illustrations, including scenes of Biblical history, a medallion portrait of George I, and a medallion portrait of the Prince and Princess of Wales (afterwards George II and Queen Caroline), by John Sturt; in a beautiful contemporary binding of blue morocco extra, gilt edges, with silver clasps* 1717 10 0 0

Bound by Charles Mearne or in his house. The design on the sides is the cottage-roof, accompanied by delicate gold ornamentation in the Mearne style, including pointillé work and figures of acorns and pine-apples. Saltires and fleurons in pointillé form the decoration in the panels on the back.

This is a charming example of the best kind of English binding at the time (1717-20), and may have furnished Roger Payne with a model for imitation.

Charles Earl of Sunderland (1675–1723):

130 VERGIL. Pvblii Vergilii Bvcolica, Georgica, Aeneis cvm Servii Commentariis . . *Colophon:* . . Venetiis . . M.D.xx. . *divided into* 2 vols. 8vo. *with pretty woodcuts; English black morocco gilt, top edges blackened and goffered* 1520 3 15 0

Bound about 1690, with pine-apples and tulips among the gilt ornament, both on the back and sides; but not done in Mearne's house. The fillets are lines of triple dots, which are bordered with arches in blind-tooling. The same arches and dots form the goffered pattern on the blackened edges. There is roulette gilding on the rims and insides of the covers.—It was done perhaps for the boy Charles Spencer, who afterwards became Earl of Sunderland.

131 HORATIUS. *Fol.* 1: Ioannes Aloisius tuscanus . . Francisco Helio Parthenopeio salutem . . *Fol.* 5: Vita . Horatii . . *Fol.* 6: Qvinti Horatii Flacci . . Odarvm . ad . Moecenatem . liber . primvs . . *Fol.* 223: Explanatio Porphirionis In arte poetica feliciter Explicit . . Small folio, *blue morocco extra*

Sine nota [*Rome, Guldinbeck, about* 1475] 21 0 0

Bound about 1715-20 by the Earl of Sunderland's binder in the best style that he used. Between the fillets there is a border consisting of alternate acorns and fleurs-de-lis, each enclosed within a geometrical figure (squares curving out into semi-circles on each side). Inside the interior fillets, a border of roses and slender fleurons alternately.

Charles Earl of Sunderland (1675-1723)—*continued.* £ s. d.

In the centre a combination of fleurons making a lozangy figure. In the panels on the back, a combination of fleurons making a cross. The roulette inside the cover, and on the rim, is a row of roses within three-quarter circles, united by fleurons.

132 CICERO. *Fol.* 1: M. Tull. CiC. C. Trebatio. S.P.D. . . *Fol.* 2: Incipit Prefatio Cicironis (*sic*) In Librum Topicorum . . *Fol.* 48: . . Anno Dominico Mcccclxxii . . Ecce finis partitionum oratoriarum: quas Gabriel fontana . . recognouit. 4to. or small folio, *blue morocco extra* [*Milan, Zarotus*] 1472 10 0 0

Bound for Lord Sunderland similarly to the Horace, but the outer border on the sides is a line of alternate tulips and fleurons.

133 MANILIUS. *Fol.* 1: P. Stephanvs Dvlcinivs . . M. Rolando. Palavicino . . *Fol.* 5: Marci Manilii . . Astronomicon . . liber primvs . . *Fol.* 60: . . Mediolani . Per Antoniū Zarotū . . M.cccc.Lxxxyiiii . . Small folio, *fine copy in red morocco extra, gilt edges* 1489 10 0 0

Bound for Lord Sunderland. A broad dentelle border on the sides; the same roulette inside as in the Horatius and the Cicero.

134 CLARENDON (Edward Earl of) THE HISTORY OF THE REBELLION AND CIVIL WARS in England . . Oxford . . M.DCCVII. 3 vols. folio, ILLUSTRATED WITH 360 ADDITIONAL PORTRAITS, VIEWS, AND MAPS, *including many noble mezzotints;* 180 *of the portraits being* SUPERB SEPIA-DRAWINGS AFTER PICTURES IN THE POSSESSION OF PRIVATE OWNERS; *bound in blue morocco extra, gilt edges* 1707 350 0 0

Between 1707 and 1720 (the probable date of the binding) Lord Sunderland must have spent about £500 in getting the material for illustrating his Clarendon. Every portrait after a non-engraved picture has its habitat declared; and there is an alphabetical Index of all the portraits, added in MS. This is almost undeniably the finest illustrated Clarendon in existence.

The binding is very rich. The centrepiece on the sides is a combination of *pointillé* curves, taking a sort of lozangy-shape and ending at top and bottom in a tulip. Outside this, two sets of cottage-roof frames with pointillé borders, then quadruple fillets, another border of stems with leaves ending in tulips, a chain border, a zigzag border and a lace border. The zigzag work is the only unpleasing element in the composition.

135 HORACE. *Fol.* 1 *blank. Fol.* 2: Qvinti Horatii Flacci Venvsini Carminvm liber . . *Colophon:* . . impressum est opa & impensis Philippi de Lauagnia Ciuis Mediolanensis . . Mcccclxxvi . . Small folio, *large and fine copy in crimson morocco extra, gilt edges* 1476 30 0 0

Gilt on the sides with a broad and handsome border composed of a large dentelle roulette (after Boyet) surmounted by a row of alternate fleurs-de-lis and strawberry leaves. This side, with its triple fillet (1 and 2), looks just like the larger work of Padeloup or Boyet; but the back is truly English. In each panel four fleurons, combined to form a cross, occupy the middle with some rambling pointillé curves in the corners. The rims and inside of the covers gilt with a lace pattern. Bound for Lord Sunderland about 1725.

On the first blank leaf is written "Horatius phi: triuisani," which means that Filippo Trevisano was the owner of the book about 1480. On the first page of text, a green leafless tree is painted, with the motto "Sine fronde tamen vivam," and below there is an escutcheon: party per pale, in the first a rampant lion *azure* and *or*, with a bend *gules*, on a field *or* and *azure;* in the second a rampant lion, fessy of *or* and *argent* on a field *azure*. To this there is the motto "Numquam."

136 POMPONIUS MELA. *Page* 1: [O]rbis situm dicere . . *Colophon:* Mediolani . . Millessimo quadringentessimo septuagessimo primo. Small 4to. EDITIO PRINCEPS, *fine copy in crimson morocco extra, gilt edges* 1471 12 0 0

A pretty binding done about 1725-8. The cruciform centrepiece in the panels is

£ s d.

composed of fleurons à petits fers, and has tiny curls at the corners; but in the topmost and lowest compartments there are a couple of roses in the centre of a mass of fine curves. On the sides, two double fillets; a centrepiece of six foliate curves with fleurons worked to the semblance of a lozange, all done by minute pointillé stamps; the inner corners decorated in the same manner. The rims and inside lap of the cover gilt with lace-work.

Prince George of Denmark (1707):

137 SANDFORD (Francis) Genealogical History of the Kings and Queens of England . . from the Conquest . . continued to this Time . . By Samuel Stebbing . . London . . M.DCC.VII. Folio, LARGE PAPER, *with a great number of fine plates; blue morocco super-extra, gilt edges, with the united arms of Queen Anne and Prince George on the sides* 1707 — 48 0 0

Bound in 1707, by the royal binder, and richly decorated with tooling of the same character as Samuel Mearne had employed in binding "La Bible . . Amsterdam, 1678" above described. It also resembles closely the "List of Her Majesty's Ships . . 1704," and must have been done by the man who bound that book. Besides the arms, garter, and crown on the sides (which bear the motto *Regna firmat Pietas*) we also find the crowned monogram of GPD as corner and side ornaments. They are repeated on the back within wreaths.

The book is dedicated to Queen Anne.

King George I (1718):

138 YOUNG (Edward) THE TRAGEDY OF BUSIRIS (1718), **the author's autograph MS. with his final corrections**; *red morocco extra, gilt edges, with the arms of George I on the sides* 1718 — 10 0 0

More remarkable as having belonged to a King who knew nothing of English literature than as a royal binding. We may suspect that it was presented by the Duke of Wharton, in the hope of serving his protégé Young; but it is difficult to comprehend why the King should accept it.—Some unintelligible writing in German on the flyleaf, upside down, seems to begin "verdienst."

Various Binders (1700–1740):

139 THE BOOK OF COMMON PRAYER . . Oxford . . 1706—the whole book of Psalms: Collected into English Metre . . London . . 1704—2 vols. in 1, small 8vo. *with numerous plates coloured and illuminated by a contemporary hand; smooth dark blue morocco extra, gilt edges, with silver ornaments and clasps, the centre-plate engraved with a monogram of BB or PP* 1704-6 — 3 3 0

The back is full gilt, four equal fleurons (of which the foremost part is a pine-apple) in each panel. There are three successive borders on the sides, the innermost consisting of a row of thistles and leaves, framed in with blind-tooled semi-circles. Between the two outer borders, there are blind-tooled sprays of foliage. This is probably an Oxford binding done before 1710.

A memorandum concerning money-matters, written in 1739, shows that the owner had some connexion with Lord Cholmondeley, Jane Marshall, and Rowland Rogers.

140 THE NEW TESTAMENT . . London . . Charles Bill . . 1707. 16mo. *in the original smooth black morocco, gilt with a treble set of lines and dotted fillets, with centre and cornerpieces and clasps all in silver* 1707 — 2 2 0

Each panel on the back gilt with fleurons and corner bits. This is a pretty book.

141 ELSTOB (Elizabeth) The Rudiments of Grammar for the English-Saxon Tongue . . London . . 1715. Small 4to. LARGE PAPER; *bound in red morocco extra, gilt edges* 1715 — 2 2 0

More striking than beautiful. The linings are of green paper bearing figured gold patterns of ornament.

142 CL. CLAVDIANI qvæ exstant . . Lvgdvni Batavorvm Ex officina Elzeviriana . Ao . M.DC.L. 12mo. (134 mm.), *red morocco extra, gilt edges* 1650 — 1 16 0

Bound in London about 1720. The border on the sides is of pretty dentelle pattern, and consists of a row of crowned roses alternately with a fleuron of lily kind, all connected with a running stem, with branchlets. In the panels on the back a rose accompanied by four stars, with corner-fleurons. With the bookplate of Wilmot Viscount Lisburne (1756-57).

Various Binders (1700-1740)—*continued.* £ s. d.

143 NAUDÆI (Gabrielis) . . Bibliographia Politica . . Lugd. Batav. . MDCXLII. 18mo. *a pretty little volume in black morocco extra, gilt edges* 1642 1 12 0

Bound in London about 1720. On the sides there is first a double fillet edged inwardly with a row of pointillé curves; then a double fillet edged outwardly with fleurons at the corners, sides, top, and bottom; inside this a continuous row of pointillé curves. On the back, each panel has a pointillé saltire with ornaments in each quarter.

With the engraved bookplate (modern) of G. T. Nicholson.

144 BRADDON (Laurena) A Proposal for Relieving, Reforming and Employing all the Poor of Great Britain . . London . . 1721—Plan pour assister, corriger, & emploier tous les Pauvres . . 1721—2 vols. in 1, small 8vo. *red morocco super extra, gilt edges* 1721 3 3 0

Gilt on the sides with a geometrical pattern of the so-called Eve kind; which has the effect of producing three vertical columns and five transverse bars. Within the quaterfoil figures of the central vertical row we have fleurons and small roses, within those of the other two rows, we have double roses, and fleurons composed of acorns or pine-apples. Other fleurons occupy the spaces between the geometrical rows. Small dentelle ornaments are massed around the central column and in borders at the extreme right and left. There is a lace roulette on the rim and inside the edge of the cover. In the panels on the back, the fleuron of acorns with a central rose.

145 [GORDON (Thomas)] THE INDEPENDENT WHIG . . London . . M.DCC.XXI. roy. 8vo. LARGE PAPER; *in the original red morocco extra, gilt edges* 1721 4 10 0

With the autograph of "Tho: Chudleigh" on the title. He was presumably Sir Thomas Chudleigh, who died in 1741.

An unusually good example of the style which became "Harleian." It has some of the crowned ornaments used by Harley's binders, and follows the same style of decoration, but is lighter and more elegant. From the cornerpieces between the two sets of fillets, sprays bearing leaflets and tulips are thrown out on both sides. The central and side ornaments are of the Mearne kind.

146 THE ORTHODOX COMMUNICANT . . London, Engraven and sold by J. Sturt . . MDCCXXI. Small 8vo. *entirely copper-engraved with a pretty illustration and border on each page, a portrait of Queen Anne as frontispiece; red morocco extra, gilt edges* 1721 2 2 0

Bound about 1721. The inner set of fillets on the sides surrounded by sprays bearing acorns and ending in roses. The rectangular centrepiece has a lace-edging inside its fillets, and outside, six of those triangular hills of scales which had been used by the Mearnes. In the middle is stamped the name of "Mrs. Mary Trotter." On the back, in each panel a palm-branch with curves in the corners. The linings are crimson paper covered with floral designs in gold.

147 THE HOLY BIBLE . . Oxford . . John Baskett . . MDCCXXV. 2 vols. 12mo. *in the original blue morocco extra, gilt edges* 1725 1 4 0

The lozangy ornament in the centre on the sides is composed of fleurons and curves, with the heads of winged cherubs, and small figures of seraphs blowing trumpets; and encloses a small circle in which the letters JHS stand over three nails representing the Passion. The cornerpieces include the same figures. On the back the usual dotted saltire over a cross composed of fleurons.

148 VALERIUS MAXIMUS. *Colophon:* Valerii Maximi lib. 9 explicit et per consequens totius ejusdem series Finita et completa est die xxiii mensis Augusti Anno domini millesimo trecentesimo sexagesimo tercio. Small folio, *neat MS. on paper written in double columns by an Italian hand, with illuminated initials, and a pretty floral border on the first page of text, in the midst of which we see a grotesque figure bearing sword and shield; in a remarkable mosaic binding of the last century* 1463 12 12 0

Bound about 1730. On the sides we see a design produced by the combination of inlaid bands of black leather outlined with gold. It is somewhat like the framework of a window in which round panes are mingled with the rectangular ones. The outmost black band is incurved at the corners, top, bottom, and sides. Another one runs straight from the top to the bottom curve, and is crossed by three black bands (the middle one being also from curve to curve). Two shorter straight bands run perpendicularly from the first of the three to the last, equidistant from and parallel with the central down line. At the intersections large round bands enclose gold roses of fan

Various Binders (1730–1740)—*continued.* £ s. d.

shape, and thus present the show of a window with five rose-panes (the largest in the centre); besides four half-panes of the same kind (at top, sides, and bottom) as well as four quarter-panes at the corners. All the open spaces are gilt with quarterfoils (full of roses), lozanges (composed of arabesque), pomegranates, roundels, and other figures. There is a floral roulette on the rim of the cover. The back is gilt in its panels, in the usual way with cornerpieces, leaving a lozange-space into which is put a lozangy fleuron.

I am inclined to think that it is a Scottish rather than an English binding.

149 VETUS TESTAMENTUM GRÆCUM . . Cantabrigiæ . . MDCLXV. 12mo. *green morocco extra, gilt edges* 1665 — 0 18 0

Bound about 1730 in the style of the Harleian books. On the back in the panels a dotted saltire with a rose or roundel at the centre, fleurons and annulets scattered about.

150 LUCANUS. *Fol.* 1: M. Annei Lvcani vita . . *Fol.* 5: M. Annei Lvcani Cordvbensis Pharsaliae liber primvs . . Small folio, *fine copy in crimson morocco extra, gilt edges* *S. n. (Venet.? circ.* 1471) — 14 0 0

This is splendidly ornamented on the sides with a broad double border, the outer part being floral, and the inner a rich lace pattern. The centrepiece is a brilliant set of flowers and fleurons worked to assume a lozangy shape. The centrepiece in the panels on the back consists of roses and acorns worked as a cross, and over them the saltire or St. Andrew's cross, composed of annulets diminishing in size from the centre to the point. The lace ornament is repeated on the rim and inside edge of the cover. This is a very fine binding done about 1730-35.

151 TASSO (Torqvato) Aminta . . Parigi . . MDCLVI—Bonarelli (Gvidvbaldo) Filli di Sciro . . Parigi . . MDCLVI—Guarini (Battista) il Pastor Fido . . Parigi . . M.DC.L.—3 vols. in 1, small 4to. *a name cut out of the second title; citron morocco extra* 1650-56 — 3 10 0

As an ornament on the sides we find two crowned dolphins in the midst of fleurons, in each corner; in the panels on the back a cruciform fleuron within a lozange composed of stars, roundels, and dots. The morocco and the tools are closely imitated from French models. The binding was done in London about 1735.

152 QVINTI HORATII FLACCI Opera . . Londini æneis tabvlis incidit Iohannes Pine . MDCCXXXIII. 2 vols. 8vo. *entirely engraved with a great profusion of vignettes and tailpieces; red morocco extra, gilt edges, with a broad border of gold on the sides* 1733-37 — 15 15 0

First, or "Post-est" edition; in beautiful state and a fine English binding done about 1740. On the back, a cruciform combination of fleurons in each panel.—Inside the cover there is a bookplate, engraved about 1780, of a Baronet whose arms were *sable*, an eagle displayed, *or* or *argent*, within an engrailed bordure, *argent*. Crest, an eagle rising displayed from a demi-globe; the motto Deo ducente.

153 ——— another copy of the same edition and issue, 2 vols. 8vo. *red morocco extra, gilt edges, with a broad lace border, composed of slender fleurons, on the sides* 1733 — 15 0 0

This copy is from the library of the late Marquis of Hastings, to whom it descended probably from Lord Moira, the first Marquis.—A geometrical figure of triangular shape with circles at the angles is the ornament in the panels.

154 THE BOOK OF COMMON PRAYER . . London . . John Baskett . . MDCCXXXIX—THE WHOLE BOOK OF PSALMS: collected into English Metre . . John Baskett . . 1736—2 vols. in 1, 12mo. *in the original pretty binding of dark blue morocco, gilt with the cottage-roof pattern on the sides, cornerpieces, dotted fillets, etc., gilt edges* 1736-39 — 4 4 0

With silver cornerpieces, clasps, and centrepieces; the monogram of AR being engraved on the silver centre.

Queen Caroline (Wife of George II):

155 PSALMODIA GERMANICA, or a Specimen of Divine Hymns translated from the High Dutch . . London . . 1722. Small 8vo. *with all the Music engraved; red morocco extra, gilt edges* 1722 — 5 0 0

The binding seems Scottish rather than English, the thistle being the most frequently repeated ornament on the sides, which are profusely gilt. The panels in the back have the pointillé saltire with acorns and fleurons in the quarters. This binding seems to have been done about 1730, probably for Queen Caroline, as her engraved bookplate is pasted on the back of the title. The book is dedicated to the three princesses Anne, Amalia, and Caroline, who were very young in 1722.

The book was afterwards in Queen Charlotte's library.

Queen Caroline (Wife of George II):

156 GAMBARINI (C.) A Description of the Earl of Pembroke's Pictures . . Westminster . . 1731. 8vo. LARGE PAPER, *Queen Caroline's copy, bound for her in blue morocco super extra, gilt edges* 1731 — £ 4 4 0

The binding is of rich Harleian style, and the crown is the chief figure in the ornamentation of the sides and back. In the centrepiece we have the crowned monogram of C R for Carolina Regina.

This is a fine example of the better work of the time.

Lord Carteret:

157 M. FABII QVINTILIANI Institutionum Oratoriarum libri XII . . *Colophon:* Venetiis in aedibvs Aldi et Andreae soceri . . M.D.XXI. 8vo. *the initials of the books done in gold, the anchor at beginning and end in blue and silver; red morocco extra, gilt edges* 1521 — 2 2 0

Bound about 1725-30, for the great statesman, John Lord Carteret (Earl Granville in 1744). The chief ornament is the Carteret escutcheon with coronet, crest, and supporters, surrounded by a circular garland, from which sprout crowned leaflets. There is a double fillet on the sides, with a small rose in each corner; and the panels on the back are similarly treated.

Aldines with gold initials are usually considered to have been so decorated for Grolier. It does not seem likely however that Carteret would have substituted a new binding for that of the great collector.

Lady Margaret Cavendish Harley (1730):

158 THE BOOK OF COMMON PRAYER . . 1687—THE BOOK OF COMMON PRAYER . . 1706—2 vols. folio, LARGE PAPER; *blue morocco, gilt edges, with the arms of Lady Margaret Harley on the sides* 1687-1706 — 4 0 0

This is a regular "Harleian" binding, showing that the heiress of Harley-Cavendish-Holles, was, like her father and grandfather, a collector of books. The Cavendish crest is used as an ornament in the corners and on the back.

— Fakener:

159 VOLTAIRE. LA ZAYRE DE M. DE VOLTAIRE, representée à Paris aux mois d'Aoust, Novembre & Décembre 1732, Augmentée de l'Epitre Dédicatoire . . *A Rouen*, A Paris . . M.DCC.XXXIII . . Small 8vo. DEDICATION COPY OF THE AUTHOR'S FIRST EDITION; WITH HIS AUTOGRAPH INSCRIPTION; *sumptuously bound in crimson morocco super extra, gilt edges* 1733 — 30 0 0

The Epitre Dedicatoire is addressed to Mr. Fakener, a London merchant, who had been very kind to Voltaire during his residence in England. It consists of twelve pages of considerable interest, as it touches on the dramatic literature of England as well as of France. This is the very copy of the book which was sent over by Voltaire to his friend, and which bears on the title the inscription "Mr. fakene(r) Cavendish Sq(uare)" in the handwriting of the great man. Mr. Fakener entrusted it to the royal binder, and the result is an elaborate and costly covering in red morocco, having the sides and back overlaid with pointillé and dentelle ornament. We guess at the royal binder because the crown and the thistle are his most prominent ornaments, and he is evidently the man who bound for Queen Caroline.

Alexander Earl of Antrim (1713-1775):

160 PINE (John) THE TAPESTRY HANGINGS OF THE HOUSE OF LORDS . . elephant folio, *with 6 charts, 10 plates of the Tapestry pictures of the fate of the Spanish Armada, 2 maps of the Thames and Cornwall, and 1 leaf of letterpress; red morocco extra, gilt edges, with the name* ANTRIM *on a blue leather label in the middle of the centrepiece on the upper cover* *London*, 1739-40 — 6 6 0

Bound for the Earl of Antrim in or soon after 1740.

Alexander Boswell of Auchinleck (1706-82):

161 PSALMS, THE PSALMES OF KING DAVID TRANSLATED BY KING JAMES . . *Colophon:* Oxford, Printed by William Turner . . M.DC.XXXI. 16mo. *engraved title and frontispiece by Marshall; old calf* 1631 — 3 3 0

Bound probably at Auchinleck, about 1725-30. The sides and back are blind-tooled: in the panels on the back the lamb of God; on the side a double set of fillets, between them a roll of figures like 8 enclosing each a rose, down the middle a line of alternate lambs and griffins with the stamped name Auchinleck. On the edges of the cover a chain of lozanges and roundels in gold—the only gilding on the book. With the name of Alexander Boswell, and the date 1758, on the flyleaf.

Alexander Boswell of Auchinleck:

	£	s.	d.
162 PVB VIRGILII MARONIS Opera . . Sedani . . MDCXXV. 48vo. *the last leaf mended; red morocco extra, gilt edges* 1625	7	10	0

Bound about 1740 for Alexander Boswell, of Auchinleck. It is a charming little book with broad gold borders on the sides and a full-gilt back. The tooling is mostly pointillé, and one remarkable feature in it is the use of a figure which is at once a heart and a bow, and is overlaid with two arrows in saltire.—The work was apparently executed in London, but it may have been done at Edinburgh; in which case, this and the two volumes following would be chefs-d'œuvre of Scottish binding.

163 M. TVLLI CICERONIS de Officiis Libri III. Amsterodami . . MDCXXV. 48vo. *red morocco extra, gilt edges, a pretty little book* 1625	2	2	0

Bound in exactly the same way as the Sedan Virgil. Two little plates are prefixed.

164 ΑΝΑΚΡΕΟΝΤΟΣ Μελη . . Script. manu Rob. Hunter linguæ Græcæ Pr. 48vo. *a tiny MS. written in minute but elegant characters by Professor Hunter; red morocco extra, gilt edges, bound in precisely the same manner as the Virgil of Sédan* *About* 1730	2	16	0

This is probably the book for which the heart-bow-and-arrows tool was first devised. It was bound about 1740.—On the last leaf is a little Greek piece (Anacreon on his Odes) added in minute characters by Alex. Boswell "Posuit Alexander Boswel L.B. 1729, et scripsit Auchinleci, 1736."

A drawing of Anacreon, and two engravings, are prefixed.

William, Viscount Bateman (died 1744):

165 PURCELL (Henry) ORPHEUS BRITANNICUS. A Collection of all the Choicest Songs for one, two, and three Voices . . The Second Edition . . MDCCVI. 2 vols. in 1, small folio, *fine portrait; red morocco, gilt edges* 1706-02	5	0	0

This volume was bought by William Western (of Rivenhall, Essex) in 1712, from John Hare for thirty-one shillings. It passed afterwards into the possession of Western's brother-in-law, William Viscount Bateman, and was bound for him about 1730. His coronet and the letter B are stamped on the sides.

Scottish Binding (1700–1765):

166 THE HOLY BIBLE . . London . . 1698—THE PSALMS OF DAVID IN MEETER . . Edinburgh . . 1698—2 vols. 16mo. *blue morocco extra, gilt edges* 1698	6	6	0

A beautiful Scotch binding of the time, *i.e.* soon after 1700. There is on the sides a central roundel like a rose, but composed altogether of dentelle work. From it spring four stems, the one at the top and the one at the bottom ending in a large fleuron. Out of the four stems, successive branches are thrown out on right and left, bearing leaves, flowers, and fruits. This is done so profusely as to cover almost the whole of the sides, but in all the available intervals gold dots, roses, and tiny roundels are added. In the panels on the back, the corner ornaments are so arranged as to leave a sharp oblong lozange of blue leather. This space is gilt with a roundel with projecting spikes and petals. The covers are lined with gold paper bearing floral designs in red.

167 THE HOLY BIBLE . . Edinburgh . . MDCCV . . THE PSALMS OF DAVID in Metre . . Edinburgh . . 1709—2 vols. in 1, 4to. *black morocco extra, gilt edges* 1705-09	9	9	0

A fine Scottish binding, done probably in Edinburgh about 1710-15. Between the outer and inner fillets on the sides there is a loose border of stars, dots, and minute fleurons. Inside this is a close rich border of lace work (in imitation of the Boyet roulette). From the centrepiece, which consists of pointillé curves, flowers, and roundels, four stems run out ending in a tulip. The upper and lower stems carry sprays of foliage and flowers thrown out right and left. The two other stems are more stiff and conventional. All the available spaces are filled with dots, stars, and roundels in great profusion. The panels on the back are similarly treated.

The edges of the book are painted with flowers, and bear the words "A prudent wife is from the Lord." This decoration is only visible by manipulation of the leaves. A name is cut away from the top of the title; probably that of the prudent husband.

168 THE HOLY BIBLE . . Edinburgh: Printed by James Watson . . 1717. 12mo. *crimson morocco super extra, gilt edges* 1717	30	0	0

An exquisite specimen of Scottish decorative binding about 1725. On the sides we see first a lace edging, then a chain of oblong and cruciform links, next a double fillet. The centrepiece is a narrow rectangular figure having a border of thistles,

Scottish Binding (1700–1765): £ s. d.

roses, pine-apples, etc. on a continuous twining stem. The space between the outer fillets and the centrepiece is crowded with gold dots, and has cornerpieces representing tulips on leafy stems; pine-apples, roses, and other flowers standing from the sides and top and bottom, between little hilly masses of pointillé and scales. Inside the centrepiece there is a star in the middle, from the heart of which springs a stem, one upwards and one downwards, which bears six leaves on each side, and a flower at the end. This floral ornament is enclosed within a *semis* of the minutest gold dots. The back has in its panels the curling cornerpieces which produce a lozangy space on the leather; this lozangy space filled with an oblong cruciform fleuron. The inside edges of the cover are gilt with an imitation of Padeloup's floral roulette. The linings consist of purplish paper bearing floral patterns in gold and colours.

This volume belonged to Lord Sunderland, and fetched £31 at the sale of his library.

169 MARTIALIS. *Colophon:* Venetiis in aedibvs Aldi . . M.DI . . 12mo. *bound in crimson morocco super extra, gilt edges* 1501 16 16 0

Bound in Edinburgh about the same time as the Bible of 1717; and in a similar style, but with less floral work and less of the scattered profusion of gold dots; the inner set of fillets falling over a row of elliptical figures (8 on each side, 2 at top, 2 at bottom) charged with dots. The cornerpiece is a conventional fleuron. The back is gilt in the same fashion as that of the Bible. The linings are gold paper bearing a pattern of green flowers and leafy branches. This is a fine piece of Scottish decorative binding, but is not artistically equal to that of the Bible of 1717. It was bound probably for the first Earl of Hopetoun; the bookplate inside the cover is apparently that of the fourth Earl.

170 THE HOLY BIBLE . . Edinburgh, Printed by James Watson . . MDCCXXII . . Large folio; *red morocco extra, gilt and painted edges, binding a little rubbed and slightly damaged* 1722 6 16 0

Bound about 1730 in Edinburgh in grand style. On the sides a lace border consisting of a row of varied fleurons, in the centre an inlaid oval piece (also of red morocco) which is gilt with a *semis* of cherubs flying in a variety of curved lines around the IHS. Gold rays project on all sides from the oval centrepiece. On the back, the panels bear a slender saltire, the lines of which end in tiny roundels; fleurons and little stars in the quarters, curling branchwork in the corners.—On the edges, the words Fear God and Honour the King are painted in black in the middle; on each side of them is a painting in red and green representing leafy branches, roses, and tulips.

This volume was given in 1750 to Sir Alexander Boswell, whose name with that date is written on the flyleaf. Under it we have James Boswell's note, dated 1782, that the present had been made by Christopher Carruthers.

171 THE HOLY BIBLE . . Edinburgh . . 1716—the Psalms of David in Metre . . Edinburgh . . MDCCXXX—2 vols. 16mo. *black morocco extra, gilt edges, the corners slightly injured* 1716-30 4 4 0

A pretty Scottish binding done in 1730. It resembles very much in style and character the binding of the Bible of 1698 described above, but is not so artistically fine. The gilding in the panels on the back is a saltire or St. Andrew's Cross ending in besants, with a fleuron in each quarter. The linings are of gold paper with patterns in red.

172 THE HOLY BIBLE . . Edinburgh . . MDCCLXIV—THE PSALMS of David in metre . . MDCCLXIV—2 vols. 16mo. *red morocco extra, gilt edges* 1764 4 0 0

A pretty binding, though not equal to the work of forty years earlier; the same style however being continued. Straight stems with curling leaves on each side occupy the middle of the rectangular centrepiece. This is flanked on all sides by a row of gold arches, from the junctures of which fleurons spring towards the lace-edged fillets. In the panels on the back, a dotted saltire, with fleurons in the quarters.

173 BUCHANAN. Rerum Scoticarum Historia, auctore Georgio Buchanano . . Abredoniæ . . MDCCLXII. 8vo. *red morocco super extra, gilt edges* 1762 25 0 0

On the sides there is a small rose in the centre, but this small rose is itself only the heart of a very large rose like a circular fan which fills the middle of the covers. It is composed of dots and dotted lines and fleurons which grow increasingly outward till they end in the rounded tips of the petals. Flowery stems run to meet those petals from the top, bottom, and corners; and all the vacant spaces on the sides are filled with a shower of golden dots, so as almost to hide the redness of the leather.—In the panels on the back, is the dotted saltire, with a crowned thistle at each side of it, a crowned rose above and below.

With the bookplate of Sir George Throckmorton (about 1790).

Scottish Binding (1764–1765):

		£	s.	d.
174	OGILVIE (John) Providence. An allegorical Poem . . London . . MDCCLXIV. 4to. 3 *plates; red morocco extra, gilt edges* 1764	5	5	0

The sides richly gilt; the central ornament a rose with dotted lines running straight from its heart to the top and bottom and sides. Branches of foliage spring right and left from these lines as stems, and end themselves in little thistles. There is a broad lace border all round. In each panel on the back there are fleurons combined to form a cross and a saltire together.

It is the dedication copy from the author (and has his inscription) to Lord Hopetoun.

175	OGILVIE (John) Solitude: or the Elysium of the Poets, a Vision . . London . . MDCCLXV. 4to. *crimson morocco extra, gilt edges*, THE DEDICATION COPY TO THE EARL OF HOPETOUN 1765	6	6	0

Bound in Edinburgh probably, and a very pretty piece of ornamental binding. There is a treble border on the sides. The first is a roulette of small thistles, roses, and fleurons. The second is a larger and denser one of thistles, roses, and pine-apples. The third is a sort of lace pattern formed by reversed arches, with roses and fleurons alternately rising from the points of juncture, and thistles nestling in the hollows. In the panels on the back, fleurons disposed so as to form a combined cross and saltire.

With the bookplate of Lord Hopetoun.

English, Eighteenth Century (1745-80):

176	SACRED MUSIC. Music of the Morning and Evening Services, Litany and Responses, as composed by TALLIS, FARRANT, Orlando Gibbons, Dr. Child, Purcell, William Bird, Blow, and Mr. Patrick, all in four parts or keys; with an inscription at the end "Finis 1744." Atlas 4to. *MS. on vellum, neatly written, with all the words as well as the Music; bound in blue morocco extra, gilt edges* 1744	8	8	0

On the sides a lozangy centrepiece and a broad lace border. On the back a combination of fleurons forming a cross and saltire together. Bound about 1745.

Perhaps in the handwriting of William Boyce who was organist of the Chapel Royal in 1744, and who was specially interested in Sacred Music.

177	WATTS (Dr.) Horæ Lyricæ . Poems . . by I. Watts, D.D. The eighth edition . . London . . M.DCC.XLIII. 12mo. *with portrait; bound in red morocco extra, gilt edges* 1743	3	16	0

On the sides, the cottage-roof pattern as a framework for a lozangy centrepiece composed of fleurons, thistles, etc. Between the framework and the fillets, arabesques and fleurons. On the back, in each panel, a double saltire of gold dots with fleurons in the quarters.—This is a pretty English binding.

With the bookplate of William Bateman of Derbyshire (1814).

178	PUBLII VIRGILII MARONIS Bucolica, Georgica, et Æneis. Birminghamiæ: Typis Johannis Baskerville. MDCCLVII. 4to. *crimson morocco extra, gilt edges* 1757	5	5	0

Bound in London about 1760. There is a broad and handsome gold border on the sides, the most prominent feature of which is the row of arches each enclosing a flower and supporting the figure of a hawk perched on something like a human head. In the panels on the back, the central ornament is the combination of fleurons forming a cross and a saltire together, but instead of meeting in a point, all the parts spring from a roundel that unites them.

This is a pretty piece of binding.

179	TERENTII COMOEDIÆ . . Fatus (*sic*) in excelsis tectis Carthaginis alte . . Small folio, *MS. on vellum by an Italian hand, with a border of painted interlacements and gold on the first page; russia extra About* 1460	16	16	0

Bound in that strong dark russia leather which could be had in London about 1760. There are broad gold borders on the sides in the Harleian style, the two outer compartments of the border containing 1. the chainwork roll of oblongs and little roses, and 2. the row of crosses, etc. in square divisions,—both of which were adopted by Derome le jeune in his later decoration. On the back the cruciform combination of fleurons, with corner bits.

180	MILTON. L'Allegro et le Pensieroso . . traduits en vers François [par Ribouville]. *English and French.* A Londres . . MDCCLXVI. Small 4to. *in a beautiful red morocco binding, edges gilt* 1766	4	4	0

Roger Payne came to London a young man in 1766, and was therefore not the binder of this charming volume. It is nevertheless in the style that he adopted, and, so far as the outside is concerned, equal to most of his work. On the sides there is a

English, Eighteenth Century (1762-80)—*continued.* £ s. d.

tiny lace-edging outside the fillets. Inside there is a broad gold border composed of conventional acanthus and rose fleurons alternately with a rose between each. Level with the top of of the run is a row of annulets, one between each ornament and gold dots are scattered beneath them. At the corners, where the roulettes are interrupted, a festooned wreath, half enclosing a sort of decorative shell, is deftly worked in, and gives a finish to the design, obviating the usual difficulties of broken or overlapping lines. The panels on the back are gilt with a lattice work of diagonal lines.

A famous phrase on the Pensieroso is thus rendered :—

"Souvent mêlés au bruit des eaux | J'écoute du haut des collines | Le son des cloches argentines, | Les longs mugissements des superbes Taureaux." Thus the far-off Curfew is turned into a haughty Bull.

181 [DODSLEY'S] COLLECTION OF POEMS in six volumes. By several hands . . MDCCLXV. 6 vols. 8vo. *crimson morocco extra, gilt edges* 1765 4 0 0

A pretty book in smooth rosy morocco with a lace border on the sides. The back is still more elaborately tooled.—These six volumes contain the best short things that had been written in verse between 1725 and 1760.

182 P. VIRGILII MARONIS Opera ex antiquis monimentis illustrata cura, studio & sumtibus Henrici Justice . . 5 vols. in 2, large 8vo. *entirely engraved, with beautiful vignettes and tailpieces, and numerous separate plates; bound in red morocco super extra, gilt edges* [1765] 7 15 0

The last volume is an antiquarian Index to the engravings, and was supplied by the editor's son. The preface to that volume is dated Utrecht, 1765, and this is the only place in the whole book where a date can be found. The work was engraved at Venice for Justice, who was a Dutch nobleman.

This copy was bound in England with great splendour, and a profusion of gold ornament. There is a broad floral border on the sides, an English crown with fleurons for the cornerpieces, a figure like a comb interposing between each corner and the centrepiece. In the panels on the back four acorns combined to form a cross ; and at the top and bottom slanting parallel lines. There is more splendour than refinement in the decoration.

183 ——— another copy of the same, 5 vols. in 4, 8vo. *crimson morocco extra, gilt edges* [1765] 10 10 0

A broad and elegant border on the sides, consisting of a row of lacework in semi-circular pattern, from which falls a line of fleurons ruled with heavy gold dots. The centrepiece in the panels on the back is a pomegranate in Derome's style. The ornament inside is a roulette of fleurs-de-lis. This is a very pretty binding.

Both these Virgils were bound in London about 1770.

184 DRYDEN. THE MISCELLANEOUS WORKS of John Dryden, Esq.; containing all his original Poems, Tales, and Translations, 4 vols. 12mo. *red morocco extra, with the bookplates of John Hunter and Thomas Gaisford* 1767 5 5 0

On the sides a broad border composed of fleurons and fleurs de lis springing from arches enclosing stars. In the panels on the back, the usual combination of cross and saltire.

185 APATOY *φαινόμενα καὶ διοσημεῖα* . . (*Græce et Latine*), Parisiis MDLIX . . 2 vols. in 1, small 4to. *with two folding woodcuts; red morocco extra, gilt edges* 1559 1 7 0

Bound in London about 1770. The border on the sides is composed of a row of "drawer handles" back to back and intertwining. A row of roses, two between each two knobs, runs through the middle of the border ; a trident-head and a fleur-de-lis alternately rise from the upper line. On the back, there is a double head of an eagle enclosed within a coronet ornament, in each panel.

With the bookplate of Wilmot Viscount Lisburne.

186 COMMON PRAYER . . *without title and calendar* (about 1570)—THE PSALTER . . 1571. *Colophon:* Imprinted . . by Richard Iugge and Iohn Cawood . . *wanting leaf B8*—THE WHOLE BOKE OF PSALMES, collected into English Metre . . Imprinted at London by Iohn Daye [1570], *wanting the last three leaves of prayers at the end*— 3 vols. in 1, sm. 4to. *red morocco extra, gilt edges* 1570-71 14 0 0

Richly gilt on the sides, but with more splendour than taste . . The back is flat and was intended to be an imitation of Derome le jeune's work. The binding was done about 1775.

English, Eighteenth Century (1778–85): £ s. d.

187 SECUNDUS. KISSES: a poetical translation of the Basia of Joannes Secundus Nicolaius, with the original Latin . . MDCCLXXVIII. 8vo. *fine copy in a beautiful blue morocco binding, richly gilt* 1778 4 14 6

A charming English binding executed about 1778-79. The broad border on the sides is a row of vases of flowers with a branch and flower-stem between each.

188 DERING (Sir Edward) A Collection of Speeches . . in matter of Religion . . London . . 1642. Smallest 4to. *red morocco extra, gilt edges* 1642 2 2 0

The broad gold border on the sides is a row of shells divided each from each by foliated curves and a flower. It is in the style of Dubuisson's work. In each panel on the back a flower-basket.

With Sir Robert D'Arcy Hildyard's bookplate.

189 EXCISE REVENUE: An Official Account of the Revenue derived from the Excise between 1662 and 1785, with statistical tables of the yearly results of duties upon all exciseable commodities, small folio, *neat MS. drawn out and fair-written for the Commissioners*, 182 *pp.; bound in red morocco extra, gilt edges* 1785 3 3 0

With broad gold border on the sides composed of three rows of roulette work (the large lace pattern; the run of "drawer-handle" figures alternately face to face and back interlaced with back; and the row of fleurons like trident-heads from the top). On the back in each panel, the central annulet with fleurons forming a cross and a saltire combined.—The end leaves are gold bearing coloured flower-patterns.

The name of Grey Cooper written on the flyleaf seems to be that of the officer by whose order the volume was bound in this sumptuous style.

Irish work:

190 SALLUST. The Catiline and Jugurthine Wars. Translated . . by Hugh Maffett . . Dublin . . MDCCLXXII. Small 8vo. *in a mosaic binding, gilt edges* 1772 5 15 0

A curious and characteristic binding; very elaborate if not highly artistic. The leather is red morocco, gilt with wandering branches that bear leaves, pomegranates, and thistles, and are accompanied by birds in all directions. A large lozange of blue morocco lies over the face of the red cover, and a red morocco lozange in the middle of the blue. Both these lozanges are profusely gilt with fleurons, vases, stars, and flying birds.

Formerly in the library of C. Dunn Gardiner; afterwards in that of W. Crawford of Cork.

The Hon. Charles Yorke (Lord Chancellor in 1770):

191 THEOCRITUS. The Idylliums . . translated from the Greek . . by Francis Fawkes . . MDCCLXVII. 8vo. LARGE PAPER, *bound in red morocco extra, gilt edges* 1767 4 0 0

Presentation copy inscribed by the translator to "the Honourable Mrs. Yorke." The work itself is dedicated to the Hon. Charles Yorke, her husband. The binding is brilliant with gold, broad dentelle borders on the sides, and the back full gilt. It is an excellent piece of English work.

Viscountess Hereford:

192 LITURGIA seu Liber Precum Communium . . Londini . . MDCCXX. 12mo. *red morocco extra, gilt edges, bound for Henrietta Charlotte Viscountess Hereford* 1720 1 4 0

Bound in 1783. The border on the sides consists of long slender fleurons and spikes rising from a row of curves; with a basket of fruit at each corner. There is a green inlaid piece in the centre bearing the initials C. H. and surmounted by the lady's coronet. On the flyleaf she has written "Ex libris Henricæ Carolæ Hereford die vigesima prima Maii 1783." It is a pretty little book with flourishes in the panels on the back.

J. Lovejoy, binder:

193 ANDERSON (James) Constitutions of the antient Fraternity of Free and Accepted Masons . . London . . MDCCLXXXIV. 4to. *frontispiece; bound by J. Lovejoy in red morocco extra, gilt edges* 1784

With the binder's ticket.—Among the ornaments on the sides are the compass, the key, the stone, the bee-hive, and other insignia of the brotherhood.

Roger Payne, binder (1778-97): £ s. d.

194 BUTLER (Samuel) HUDIBRAS: in three parts . Written in the time of the late Wars. Corrected and Amended: with Additions . . London . . MDCCX. 3 vols. 18mo. 2 *portraits and numerous plates; red morocco extra, with joints, gilt edges, in splendid condition* 1710 28 0 0

A striking example of the work of this over-rated artist in binding. The fillet on the sides is produced by gold dots and placed at a sufficient distance from the edges to allow of an outer border of slender straight fleurons. The inside is divided by dotted horizontal lines into three sections, of which the middle one is the largest. In sections 1 and 3, there is a star within a lozangy figure, which is flanked on either side by a lyre within a circle of annulets. In the middle section a compound fleuron with corner and side-pieces; the side ornament being a caducens on a ground of dotted gold. A line of annulets forms an inner boundary to divide the centrepiece from the outer ornaments. In the panels on the back a combined cross and saltire formed of slender straight fleurons, with little round masses of gold dots in the spaces. Inside, the marbled paper of the guard, or end-leaf, is framed within a crimson morocco border, this border being gilt, with the same slender fleurons as are seen outside.

Bound probably about 1780.

195 IORDANVS BRVNVS de Progressv et lampade venatoria logicorum . . Anno 1587. 12mo. *a ruled copy in red morocco, gilt edges* (*Wittenberg ?*) 1587 3 0 0

This is advertised here not as a beautiful or remarkable binding, but because it will serve as a criterion for distinguishing the plainer work of Roger Payne. We have on the flyleaf Mr. Wodhull's record that he bought the book in 1778 for 2*s* 6*d*, and that he paid Roger Payne for binding it 4*s* 6*d*.

196 STEPHANVS DE VRBIBVS . (*Græce*). *Colophon:* Venetiis apud Aldum . . M.D.II . . Small folio, *fine copy in red morocco extra, joints, gilt edges* 1502 7 10 0

On the sides, a simple outer fillet, then an inner fillet which is gilt at the corners, with two branches curling right and left, a crescent, and three little fleurons above them, a crescent on each side, and a long fleuron below. The inmost fillet is incurved at the corners. The edges and leather joints inside are also gilt in the same way as that book, and the end-paper is purple. Three panels on the back bear a lettering; the other four are gilt with the cross and saltire combination of fleurons having an annulet in the centre. There are curve lines above and below the bands.

This is a rare book in a characteristic binding by Roger Payne, done about 1788-90.

197 BOIARDO. ORLANDO INNAMORATO . I tre libri . . di Mattheomaria Boiardo . . Con molte stanze aggiunte del proprio auttore . . Insieme con gli altri tre Libri compidi. M.D.XXXIX. *Colophon:* In Vinegia . . M.D.XXXIX . . 2 vols. in 1, small 4to. *russia extra, gilt edges, by Roger Payne* 1539 10 10 0

Bound probably about 1790. On the sides an inner and an outer gilt fillet, a small rose at the corners of each, but a crescent added at the interior corners. On the back a minute dotted gold line on each band; in the panels a delicate ornament of grapes, leaves, flowers, and branches, with a crescent in the middle. There is a joint inside, so that a leather band runs all round the end-leaf of yellow paper, the band being gilt with gold fillets, and a fleuron at the corners. The rim of the cover is gilt at its corners with slanting lines in dotted gold.

With the bookplate of Dr. Hawtrey.

198 PYTHAGORAS. OPUS AUREUM . . in qvo continentvr Pythagoræ Carmina aurea, Phocylidis, Theognidis & aliorum poemata . . (*Græce et Latine*) cura Michaelis Neandri . . *Colophon:* Lipsiæ . . MDLXXVII. Royal 8vo. *blue morocco extra, gilt edges, by Roger Payne* 1577 5 0 0

Bound about 1790. On the sides, a single gilt fillet near the edges, and a double blind one inside, this last having a blind rose at the corners. The panels on the back are framed within two horizontal lines and three annulets united by dotted curves. The centre is an annulet from which spring flowers and fleurons to form a combined cross and saltire. Other fleurons are directed from the corners to the centre, and annulets of two sizes are dropped in the spaces. The extreme top and bottom are gilt with dotted curves having annulets in their hollows. Inside we have Payne's usual leather joint, and the morocco band all round the brown end-paper. The gilt ornament here is the Grecian fret. This volume fetched £12. 16*s* at Dent's sale.

199 EPICTETI quæ supersunt Dissertationes . . Enchiridion et Fragmenta Græce et Latine . . Londini . . MDCCXLI. 2 vols. small 4to. LARGE PAPER; *blue morocco extra, gilt edges, by Roger Payne* 1741 8 0 0

A very simple binding, probably done after 1790. On the sides a single outer

Roger Payne, binder (1778–97):

£ s. d.

fillet, and an inner fillet which is not rectangular, the corners being incurved. On the back, each band has a line of curves above and below, and there is a similar line at the extreme top and bottom. Three panels bear a lettering; the first and last are gilt with a star in each corner, and in the middle with an annulet from which sprout on each side (like a cross) the slender fleurons Roger Payne had made his own. The cover has a joint inside, so that a band of leather (gilt in the same way as Boiardo) runs all round the purple end-paper. The rim of the cover gilt with slant lines at the corners.

200 TITI LUCRETII CARI de Rerum Natura libri sex [ed. Maittaire]. Londini . . MDCCXIII . . Small 8vo. LARGE PAPER; *bound in crimson morocco extra, gilt edges, by Roger Payne* 1713 — 6 6 0

A triple fillet on the sides. The inmost has a daisy and a tulip at its angles, the middle one a daisy only, and the outmost nothing. Between the two outer fillets, there is a running line of leaves and flowers caught by a marguerite at each corner. The line hesitates in midcourse at top and bottom; at the sides it is broken for a third of the way; so that it might be described as an ornamental pattern forming a kind of letter L at each corner. The back is decorated in precisely the same way as Lord Herbert's Life. The leather border round the brown paper end-leaf is gilt with the usual fillets and fleurons, but has also a lyre at top, bottom, and sides. This is a fine and characteristic example of Roger Payne.

With the bookplate of Baron Bolland.

201 EURIPIDIS TRAGOEDIÆ Medea et Phoenissæ Græco-Latinæ . . Cantabrigiæ . . MDCCIII. 8vo. LARGE PAPER, *frontispiece; crimson morocco extra, gilt edges* 1703 — 5 0 0

Four of the panels on the back bear lettering. The other two have five blind annulets in the midst of fleurons forming a cross which lie upon a mass of gold dots. Two simple fillets on the sides. The brown paper of the end-leaf surrounded by a leather border gilt with two fillets and small fleuron cornerpieces.

With the book-label of Sir Mark Sykes.

202 HERBERT. THE LIFE OF EDWARD LORD HERBERT OF CHERBURY, written by himself. Strawberry-Hill: Printed in the year MDCCLXIV. Small 4to. *portrait; fine copy in red morocco extra, gilt edges, by Roger Payne* 1764 — 16 16 0

On the sides three successive single fillets. At the corners of the second a rose and fleuron; at the corners of the third a rose. In the space between the corners of the second and third, an ornament like the letter L formed of seven acorns, *i.e.* three and four with a quaterfoil at their junction, the quaterfoil flanked by four little stars, a little flower thrown off at each side of the stem uniting acorn to acorn. On the back four panels lettered; the other two decorated with four leaves springing in saltire form from a central annulet, the leaves themselves bearing a fleuron, and accompanied by two fleurons and two acorns which are arranged as a cross, and lie upon a field of gold dots.—Inside the cover, there is brown end-paper, and a broad crimson band all round it, this band gilt with the handsomest of Roger Payne's borders, composed of leaves and tendrils, flowers and stars, thickened at the corners with a mass of gold dots and fresh flowers, which prevent an awkward angular condition of the two lines of ornament.—This is the best example of Roger Payne in the present collection. With the bookplate of Thomas Gaisford.

Charles Kalthoeber, binder (1790-1825):

203 SARPI (Fra Paolo) Histoire du Concile de Trente . . traduite . . par Pierre François Le Courayer . . Londres . . MDCCXXXVI. 2 vols. folio, LARGE PAPER, *portrait; crimson morocco extra, gilt edges, with Kalthoeber's label* 1736 — 4 0 0

A typical Kalthoeber: a vase in the centre of the panels, the title and the date on light green labels, the volume-number on blue; broad wreathy borders on the sides with a pine-apple at each corner.

204 GOLDSMITH AND PARNELL, Poems, royal 4to. *with woodcuts by Bewick; red morocco extra, gilt edges, by Kalthoeber, with his ticket Bulmer*, 1795 — 3 3 0

A handsome book in a handsome binding.

205 BELL (Charles) Essays on the Anatomy of Expression in Painting, roy. 4to. LARGE PAPER, *with fine engravings; bound (by Kalthoeber) in morocco extra, gilt edges, with joints inlaid black and red, and watered silk linings* 1806 — 6 6 0

	£	s.	d.
John Philip Kemble:			
206 CERVANTES. EL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA . . por D. Juan Antonio Pellicer . . Madrid . . MDCCLXXXXVII. 5 vols. 8vo. LARGE AND THICK PAPER, *with many plates; crimson morocco extra, gilt edges, by Kalthoeber, with the arms and name of* Johannes Philippus Kemble *on the sides* 1797-98	6	6	0
H. Walther, binder (1790–1820 ?):			
207 DÜRER. Alberti Dureri . . de Symetria partium in rectis formis hūanorum corporum, Libri in latinum conuersi . . *Colophon:* Norimbergæ . . M.D.xxxij . .—Clariss . . Alberti Dureri de varietate figurarum et flexuris partium . . libri duo . . M.D.XXXiiij—2 vols. in 1, small folio, *with a great number of large outline woodcuts of men and women; purple morocco extra, gilt edges, by H. Walther, with his ticket* 1532-34	8	8	0
Bound about 1800-1805. The ornamentation on the sides within the fillets is a row of arched wreaths like bridges, a straight fleuron above each point of juncture, and a large flower over the highest part of each arch. On the back there are figures of the drawer-handle kind, and with them slender fleurons of Roger Payne's kind. There is a crest in the topmost panel: an eagle erased.			
208 PRIMALEON. LOS TRES LIBROS DEL MUY ESFORÇADO CAUALLERO PRIMALEON . . *Colophon:* . . en la inclita ciudad del Senado Veneciano . . mil y quinientos & trenta quatro . . Small folio, *printed in Roman Letter with woodcuts; blue morocco extra, joints, gilt edges* 1534	24	0	0
Said to have been bound by Walther for Colonel Stanley about 1790-95. It fetched at Stanley's sale £41. The volume has belonged in succession to Col. Stanley, the Marquis of Blandford, Hibbert, Payne, Libri, and R. S. Turner.			
Etruscan Bindings:			
209 HAMILTON (Sir William) CAMPI PHLEGRÆI. Observations on the Volcanos of the two Sicilies . . (*in English and French*) Naples, MDCCLXXVI. Royal folio, *the plates coloured as Drawings and mounted; in a fine Etruscan binding of gilt vellum, with a beautiful painting of Pompeian kind (rose-tinted on a black ground), on each cover* 1776	12	12	0
One painting represents a dancing nymph; the other apparently the Genius of History. Edwards of Halifax was perhaps the binder of this volume. It has the appearance of a vellum binding done in Italy.			
With the bookplate of Charles Henry Turner.			
210 DE LOLME (J. L.) The Constitution of England . . London . . MDCCLXXXIV. 8vo. *with portrait; in an "Etruscan" binding of gilt vellum, with paintings on the sides and on the edges; enclosed in a green morocco case* 1784	30	0	0
On the upper cover, under the transparent surface of the vellum, we see the united escutcheons of Percy and Burrell (representing Algernon Baron Lovaine, after he had become in 1790, the first Earl of Beverley), illuminated in gold, silver, and colours; on the lower cover, a pretty drawing in Indian ink after Angelica Kaufman's design, representing the Mother of the Gracchi and her jewels. On the edges under the gilding there is a beautiful painted landscape of the Earl's mansion, with the park and lands around it.			
Edwards of Halifax usually gets the credit of this kind of work, but I believe that this volume was bound in London about 1800, for Miss Emily Elizabeth Burrell to present to her cousin Isabella Susanna Countess of Beverley. On the flyleaf a card with the following lines in neat calligraphy, is fastened within a border, black, silver, and gold, painted on the leaf :—			
Tis yours this Token to improve Its Worth depends on you: A Trifle, if you do not love, A Treasure if you do. E. E. B.			
This is (for its painted sides) one of the finest bindings of the kind in existence. It is said that there is none of equal beauty in the British Museum.			
Charles Hering, binder (1790-1810):			
211 TASSO, i Goffredo overo Giervsalemme liberata . . Roma . . 1657 . . 18mo. *with an engraving to each canto; red morocco extra, gilt edges* 1657	1	10	0
Bound about 1810; with Hering's ticket. The back is gilt in four panels (the other two bear lettering) quite in the style, and apparently with some of the tools, of Roger Payne. With the bookplate of Lancelot Holland.			

Charles Hering, binder (1790–1810):

212 [TANSILLO] Stanze amorose, sopra gli Horti delle donne . . Venetia, 1574. 12mo. *woodcuts; citron morocco extra, joints, gilt edges, with Hering's ticket* 1574 — £ 4 0 0

Belonged to Mitford in 1819. This has green watered silk for its lining, which is surrounded on all four sides by a Payne border of a stem throwing forth leaflets right and left.

Thomas Gosden, binder:

213 [VINCENT (Rev. John)] Fowling, a poem . . London . . 1808. 12mo. *with frontispiece; green morocco extra, gilt edges, by Gosden, with his engraved ticket* 1808 — £ 12 12 0

The side is divided by a number of continuous in-and-out curves into a centrepiece, sidepieces, cornerpieces, and top and bottom pieces, all of them, except the centre, covered with a mass of blind dots. In the middle, a lady round whose arms a snake is twining, seems to be addressing an eagle who walks by her side. At the sides, a sportsman bearing a gun is accompanied by his pointer. At the corners, two hawks are flying aloft. At the top and bottom a sportsman is standing with his dog under a tree; and this figure is repeated in one of the panels on the back. At the top of the back is a Roger Payne fleuron; at the bottom, the large pointer-dog from the side is repeated.

J. Clarke for Theodore Williams:

214 CICERO. *Title:* IN HOC VOLVMINE HAEC CONTINENTVR . M. T. CIC. OFFICIORVM. LIB. III. CATO MAIOR . . LAELIVS . . SOMNIVM SCIPIONIS . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae Asvlani soceri . M.D.XVII . . 12mo. PRINTED ON VELLUM, THE INITIALS COLOURED AND ILLUMINATED; *bound by Clarke in olive morocco extra, lined with crimson, gilt and goffered edges, decorated with line interlacements and azuré fleurons, in imitation of a Grolieresque pattern* 1517 — £ 84 0 0

A SUPERB BOOK.

The initials and crest of the Rev. Theodore Williams occupy the centre on the upper cover; on the lower his arms are substituted. The outside is imitated from a French Grolier, the lining is gilt like an Italian one.

This was probably Grolier's copy, to judge from the illuminated letters and the fine vellum. It is in splendid condition: we have only to regret Mr. Williams's preference for a modern binding.

Wright, binder:

215 LOCKHART (J. G.) Ancient Spanish Ballads; historical and romantic. Translated, with notes . . London . . MDCCCXLII. Small 4to. *red morocco super extra, gilt edges* 1842 — £ 5 5 0

The delicate gilding which covers the sides is all in pointillé, imitated from the work of Samuel Mearne, and decorated with numerous thistles, besides small pomegranates and pine-apples. The back which is flat is of the same character.

White, binder:

216 HORACE. The Works of Quintus Horatius Flaccus (*in Latin*), illustrated . . with a Life by the Rev. Henry Hart Milman . . London . . MDCCCXLIX. 2 vols. 8vo. *numerous beautiful woodcuts, with illuminated decorative titles to each of the books; green morocco super extra, gilt edges* 1849 — £ 12 12 0

A richly gilt and beautiful imitation of a magnificent "Eve" binding.

Francis Bedford, binder:

217 VIRGILIVS. ALDVS. *Colophon:* Venetiis in aedibvs Aldi et Andreae soceri anno M.D.XIIII . . 12mo. THICK PAPER; *olive morocco extra, gilt edges, exquisitely gilt all over the sides and back after an interlaced Maioli pattern, with solid and azuré fleurons* 1514 — £ 30 0 0

One of the finest pieces of work ever produced by Bedford.—The book is the genuine edition of 1514, but the two leaves of errata have been cut away.

218 IL PETRARCHA. *Colophon:* Impresso in Vinegia nelle case d'Aldo Romano nell' anno MDXIIII . . 12mo. *large and fine copy in brown morocco, bound in imitation of a Venetian binding of the early part of the sixteenth century* 1514 — £ 7 7 0

On the sides two gold fillets which curve reciprocally and interlace once at the top, once at the bottom, and twice on each side. They are each accompanied by two blind fillets that run parallel with them. At the corners there are solid Aldine fleurons. The back is treated in a suitable fashion.

Francis Bedford, binder—*continued.* £ s. d.

219 GONZAGA. Lettere della molto illvstre Sig. la Sra Donna Lvcretia Gonzaga da Gazuolo . . Vinegia, MDLII. 12mo. *brown morocco, gilt edges, gilt in imitation of a Venetian binding of the period* 1552 2 2 0

Two parallel double fillets on the sides which turn to form a lozange at each corner, and then proceed at top and bottom to their middle, where they bend and cross one another in saltire fashion, so that each outer row becomes the inner row of the opposite side. The inner rows turn in their midst and cut one another lozange-wise, forming also by their own movement a smaller lozange at top and bottom of the large central one.

220 BOIARDO, Sonetti e Canzoni . . [edizione curata da A. Panizzi] MDCCCXXXV. Smallest 4to. *red morocco super extra, gilt edges* *Only 50 copies privately printed (London)*, 1835 12 12 0

With Panizzi's autograph note of presentation to Thomas Babington Macaulay. The sides are divided into about a hundred figures ruled with parallel gold lines, of a sort of modified cruciform shape, with pointed tops and bottoms and rounded sides (—a figure which Padeloup often used in his mosaic work). In each of these figures is an Aldine fleuron of solid gold accompanied by four dots, the general effect of which is very handsome and brilliant. The same kind of ornament is repeated on the back.

Bedford (and Holloway):

221 SHAW (Henry) DRESSES AND DECORATIONS OF THE MIDDLE AGES, from the Seventh to the Seventeenth Centuries, with Historical Descriptions, 2 vols. in 1, impl. 4to. 94 *coloured engravings, portraits, ornaments, etc.* **the Artist's own copy, Unique** *in the perfection of its Illumination, to which Mr. Shaw gave years of minute labour, repainting and gilding everything after the originals, not excluding the initial letters and small ornaments; bound by* BEDFORD *in red morocco super extra, inlaid with green and blue morocco and richly gilt all over, the sides embossed with coloured stones in gilt metal settings; silk linings, enamelled clasps, the edges beautifully decorated with painted scroll-ornaments; enclosed in blue morocco case* 1843 250 0 0

The engravings, large and small, amount to 224. The artist and the binder have combined to make this volume one of incomparable splendour.

222 ——— THE DECORATIVE ARTS, Ecclesiastical and Civil, of the Middle Ages, impl. 4to. LARGE PAPER, **the Artist's own unique copy,** *the engravings coloured and illuminated to the highest degree of finish, in a style which is peculiar to this copy only; in a magnificent ornamental binding by Holloway, olive morocco super extra, gilt edges, with mosaic ornaments of different coloured leathers inlaid on the sides, so as to form Grolieresque patterns at the corners and on the back; with watered silk linings, and gilt edges; enclosed in a morocco case* 1851 120 0 0

223 ——— HANDBOOK OF THE ART OF ILLUMINATION as practised during the Middle Ages, folio, LARGE PAPER, 16 *large separate plates of Miniatures, with numerous Initial Letters and Ornaments, all executed in facsimile after the designs of illuminated MSS. in the very finest style of wood-engraving,* **the Artist's own copy, unique,** *containing a Duplicate set of leaves, in which all the engravings are coloured*

£ s. d.

as Miniatures and illuminated in the style of the originals, with such care, finish, and beauty as to merit the name of Drawings; superbly bound by BEDFORD *in red velvet, with enamelled clasps and bosses, the gilt edges painted with an exquisite floral arabesque; enclosed in a blue morocco case* 1866 63 0 0

—— these three works, **picked** and **UNIQUE** copies reserved by Mr. Shaw to the last day of his life, valued by the Artist at One Thousand Guineas, are sold together for 360 0 0

The most magnificent efforts of modern binding that I have ever had.

Joseph Zaehnsdorf, binder:

224 MOUNTAINS OF SCRIPTURE . . MDCCCLVI. 12mo. *printed in gold, within gold borders, and illustrated with coloured views of scenes in Palestine; olive morocco inlaid with crimson and blue, exquisitely gilt with pointillé fleurons and curves, edges gilt* 1856 5 5 0

There is a touch of Roger Payne about the back; the sides are of an original design which would serve as an education to most modern book-decorators. The binding was done by Hagué and bears the name of Zaehnsdorf, for whom that fine but unscrupulous artist was then working (1858-9).

225 OMAR KHAYYÂM. RUBÁIYÁT . . and the Salámán and Absál of JÁMÍ; rendered into English verse [by the late Edward Fitzgerald. Bernard Quaritch; 15 Piccadilly, London. 1879. Smallest 4to. *frontispiece; bound by Zaehnsdorf junior in citron morocco with an inlaid border of crimson, top edges gilt* 1879 0 0 0

The covers are gilt with winding branches of leaves and flowers, that wander gracefully in apparent freedom over the sides, their nearly parallel curves being, however, duly subjected to the order of manifold unity. Festoons of golden marguerites cover the crimson band with which the sides are framed. In the panels on the back is a curved spray bearing a vine-leaf.

Presented to me by Mr. Zaehnsdorf.

Robert Riviere, binder:

226 PETRARCH. LE COSE VOLGARI DI MESSER FRANCESCO PETRARCHA. *Colophon:* Impresso in Vinegia nelle case d'Aldo Romano, nell' anno . MDI . . 12mo. *olive morocco extra, gilt edges* 1501 13 0 0

The sides covered with a Grolieresque pattern in gold, probably an imitation; the back treated similarly.

This is the rare first Aldine edition of Petrarch.

II. Flemish and Dutch Bindings.

Tournay, 1300:

227 [MANUALE PREDICATORUM] in quinque partibus, 160 *leaves*—Proverbia Senece, 5 *leaves*—Auctoritates Sanctorum et Cathoricorum Doctorum de Virtutibus et Viciis, 58 *leaves*—in 1 vol. smallest 4to. *MS. on vellum; in the original binding* *About* 1300 12 0 0

A nearly illegible inscription on one of the flyleaves runs thus: "Ister liber debet p . . ad conventum S . . martini apud T . . . ". The volume was bought by Sir Thomas Phillipps fifty or sixty years ago, as having come from the Abbey of St. Martin at Tournay. The original binding, somewhat damaged, is still upon it.

Over thick oaken boards secured by leathern thongs from the bands on the back, a fine-grained cover of leather (originally white, but coloured by the binder a pinkish red) is imposed. It was then stamped with designs in little squares, the stamping being done so heavily as to erase the pinkish colour from the leather, and thus to produce figure and framework in whitish relief upon a reddish ground. On the upper cover we find in successive rows, seven dragons, seven rampant lions, eight lozanges enclosing a fleur-de-lis and having fleurs-de-lis behind them, eight repetitions of another flower which seems to be a natural lily, again the lozanges and fleurs-de-lis,

and again the line of dragons. On the lower cover, there is first the line of dragons, then seven representations of a bird which seems from its tail and crest to be a peacock, next eight squares, each of which contains two pigeons sitting on opposite branches of a single stem; a griffin seven times; seven squares containing a representation of two long-legged birds joining their beaks over a shrub or a little tree that rises between them; and finally a repetition of the line of dragons. A rose is stamped at each of the corners on both sides.

The book I have called Manuale is a collection of biblical sentences or phrases arranged alphabetically under headings which are subdivisions of the parts into which it is divided. This was done as an aide-memoire for preachers. The same process is repeated as regards texts from the fathers in the Auctoritates.

Utrecht, 1460-70:

228 GHETIJDEN ONSER LIEVER FROUWEN, 12mo. ILLUMINATED MS. ON VELLUM, *with 6 full-page* MINIATURES *brilliantly painted and gilt, and framed within floral borders; in the original binding* *About* 1460 — 20 0 0

Thick boards covered with brown calf, bearing on the sides a stamped pattern (in two sections) of branches, flowers, and birds, with an inscription running round "O mater dei memento mei." There is no other ornamentation.

The MS. is prettily written and decorated. The upper background in each miniature is of burnished gold; the figures are finely painted, and Christ is black-haired.

Bruges, Lodewyk Bloc, 1500:

229 PRAYERS TO THE VIRGIN AND THE SAVIOUR, *in Flemish*, small 4to. MS. ON VELLUM, *with* 60 MINIATURES; *in the original binding, enclosed in a red morocco case* *About* 1500 — 60 0 0

The illumination is in regular late Flemish style, with flowers and birds and insects painted upon the pale gold borders of the Miniatures. There is no more of text than just a page or two opposite each of the pictures; these representing the life of Christ in a succession of designs chronologically arranged.

The binding is very pretty, and is one of the best preserved examples of Bloc's work. There are four impressions of the one block on each side. This block gives the words in Roman capitals: LVDOVICVS BLOC OB LAVDEM XPISTI LIBRVM HVNC RECTE LIGAVI. The internal design is in two compartments each containing six figures ovally enclosed in the intertwinements of a stem. There are thus twelve representations (of animals) four times repeated on each side.

Gruel says "Louis Bloc exerçait au Moyen Age. Son nom, le caractère de sa signature et la composition de ses reliures, me font croire qu'il était Français." He was a good Fleming and bound this volume at Bruges about 1500-1510 for P. P. These initials appear in enamel upon silver in escutcheon-form in the middle of the clasp, and they are also painted on one of the miniatures (SS. Peter and Paul). They show probably that the owner was Peter Paul by name, or that a Petrus was marrying a Paula.

Ghent, Judocus de Lede, 1515:

230 PSALTERIUM ÆTHIOPICUM. *Page* 1: *a woodcut of David, printed in red.* *Page* 2: Ioannes Potken . . Psalteriũ Dauid in ipã vera lingua Chaldea . . *Colophon:* Finitum Romæ . . M.D.XIII. 4to. *bound in calf in the Low Countries* 1513 — 4 4 0

The book is rebacked and the corners are mended, but we have here the original stitching, and the sides with a splendid impression of the stamps used by Joost of Lede (a small town between Ghent and Brussels). On each side there are four impressions of one plate, two of another, and two of a third. No. 1 consists of two perpendicular rows of small figures (two couchant stags, two standing eagles, two dragons, and two naked kneeling men) enclosed within the curves of a twining branch; with an inscription in Gothic minuscules outside the rulings: IUDOCUS DE LEDE OB LAUDEM XPISTI LIBRUM HUNC RECTE LIGAUI —No. 2 is in four square divisions containing a wild boar, a dragon, a couchant lion, and a couchant stag, of larger size than the figures in No. 1. —No. 3 has a twining vine-branch on its border, and a similar branch, but more curled, in its two inner compartments; the curls in these serving to enclose the figures (a dove, a monkey, a duck, collateral with a different dove, a monkey, and a stork).

Ghent, 1518-40:

231 TERENTIVS. Aldvs. *Colophon:* Venetiis in aedibvs Aldi et Andreae soceri . . M.D.XVII . . 12mo. *stamped calf, bound in the Low Countries* 1517 — 24 0 0

Bound about 1518-20, apparently in Ghent, by Ludovicus Bloc or Joost of Leede or one of their fellow-workmen. The style here is the same as on the Ethiopic Psalter, and similar figures and vine-branches are introduced, but the plates are different and the impressions much sharper. There are three compartments on each side, the first and

Ghent, 1518–40—*continued.* £ s. d.

third identical, the second narrower down the middle (just like the two sides and back of an octodecimo binding). In 1 and 3, there is an outer border of twining vine-branches, with figures of animals here and there; two inner compartments side by side, in each of which two intertwining branches form four ovaloid spaces enclosing a couchant stag facing a monkey, a squirrel facing a wild boar, a couchant dog facing a couchant bull, and two figures, different but both like hares, facing each other.—In No. 2, we have four squares enclosing figures of larger size: couchant stag, couchant lion, dragon, and wild boar. These are engraved in reverse of those upon Joost de Lede's design and are done with more spirit and skill.

In very fine condition. The back is slightly mended at the bottom, but the binding is virtually perfect with all its bands, panels, rulings, and ornamentation in their integrity. The edges are gilt and goffered.

232 NYPHI (Avgvstini) . . de diebus Criticis seu decretorijs aureus liber . . *Colophon:* Argentorati per Henricum Sybold. 12mo. *in the original stamped calf binding, rebacked* (*Strassburg*, 1529-30) 3 10 0

Bound probably in Ghent. There are three divisions on each side. No. 1, a vine-branch border with animals, a double compartment inside with eight animals within the interlacements of two branches. (This is identical with No. 1 of the Terence above.) No. 2 is a row of four squares containing a rampant lion, a dragon, a griffin, and a pelican in figures of a larger size. No. 3 has a border of bunches of grapes, and, inside, three compartments: the middle one containing the inscription ORA PRO NOBIS MARIA DEI MATER, the other two containing each five figures of animals within ovals formed by twining branches.

233 CAMERARIUS. Praecepta Vitae pverilis . . Autore Ioachimo Camerario. *Colophon:* Basileae . . M.D.XXXVI. 12mo. *rebacked but having the sides of the original stamped calf binding in perfect condition* 1536 3 10 0

Bound probably in Ghent about 1536-40. On the upper cover we find No. 3 of the Nyphus at top and bottom, and, between the two impressions, a row of three squares which contain a rampant dragon; Christ seated between the wings of a crouching dragon; and a griffin. These are of large size. On the lower cover, No. 1 of the Nyphus is impressed at top and bottom; and, between them, a row of five rustics dancing (one woman in the middle, two men on each hand).

Antwerp, 1540–50:

234 THEOCRITI EDYLLIA (*Græce*) Louanii apud Theodoricū Martinū . . M.D.XXVIII. Small 4to. *rebacked, but having the original stamped calf sides in beautiful condition* 1528 4 4 0

There are two identical compartments of stamped ornament on each side. Each compartment has a rectangular section inside, containing two busts within roundels. These busts are arranged one above and one below, and differ little except that in the lower one the nose and the beard project more than in the upper one. An arabesque border surrounds them: in the upper and lower line it represents fruits and leaves; on each side a central fruit like a melon, above and below it a twining garland or wreath, like two eights blended into one figure. Transverse diagonal rulings fill the space between each compartment.

This seems to be Flemish work of about 1540 (at Antwerp ?).

235 VALLAE (Lavrentii) de Lingvae Latinae elegantia libri sex . . Parisiis . apvd Simonem Colinævm. 1544. Small 4to. *in the original stamped binding, a very fine example* 1544 9 9 0

Calf, ruled in blind-tooling with treble fillets in such a way that the centre looks like a double window-pane. On each of the four spaces (or panes) is an allegorical design of a female figure accompanied with the words *Spes*, *Fides*, *Charitas*, and a quotation from the Psalms. The quotation is in nine lines of purely Italic letters.—The signature of the designer is also given: I P with a supported cross between the two letters. This is perhaps an Antwerp binding.

The signature of Balduin Counard, 1658, is written on the title and within the cover with these rhymes: Vive Liege, Vive jeunesse, Vive Counard, Vive sa maitresse.

236 NANNII (Petri) . . Συμμίκτων, siue Miscellaneorum decas vna. Lovanii . . 1548 . . 12mo. *in a stamped calf binding* 1548 4 14 6

In perfect preservation. The sides are ruled, and in the rectangular middle space there is a splendid impression of a plate (105 × 65 mm.) representing a female figure standing with arms folded, and gazing at a cross above the clouds. At the back of her head is the word "Spes", behind her ancles "Charitas", on the square stone under her feet "Fides".

This is a close copy of the design on the Valla described above, but the words Meritum Christi which there appeared in Roman letters, are here in Gothic; and the designer's initials are changed from I P to I B.—On the title-page there is the signature of Martinus Lydius, written probably in Holland about 1575.

Antwerp (1550): £ s. d.

237 APIANO (Pedro) LIBRO DE LA COSMOGRAPHIA . . en Romance Castellano . . M.D.XLVIII . . Enveres . . *numerous woodcuts and diagrams, besides the folding cordiform Map of the World; in the original binding* 1548 9 9 0

Bound at Antwerp about 1548-50. Inside the rulings on the sides there is, first, a running branchy border; then a border with medallions of laurelled Roman heads at the corners. At the top of this second border, there is a shield bearing the imperial eagle with two angels for supporters; at the bottom, the binder's escutcheon with two angels for supporters; at each side a double row of the twined wreath like two eights united, having between them an ornament like a melon or a bell.—Inside these borders there are two large medallions (one above and one below) of bearded and laurelled Roman warriors.—The binder's escutcheon bears a cross like a 4 with the upright limb continued downwards to end in a lozange, and uniting at its mid-course an I and a C, or an IIC, or IC, or HG, or IG. It probably means the last, and may represent Jan van Ghelen, an Antwerp bookseller and binder who was flourishing 1540-60.

L. Ploed, 1555:

238 SENECA. FLORES DE L. ANNEO SENECA, Tradvzidas de Latin en Romance Castellano, por Iuan Martin Cordero . . En Anvers . . 1555 . . 12mo. *a fine ruled copy in Grolieresque mosaic binding (enclosed in a red morocco case)* 1555 40 0 0

Bound in Antwerp in 1555 for L. Ploed, whose name, arms, and initials appear upon the sides. His autograph, "1555. In te speravi . L. Plöed", is written on the flyleaf. The pattern on the upper cover is one of geometrical interlacements formed by double gold fillets, the compartments between which are painted black. Subsidiary decoration of the leaf and flower kind is painted, at the corners and within the curves, in red, green, and gold; the centrepiece is pink, upon which is painted a blue shield with yellow ornamentation. The arms are a rampant lion *or*, with an *argent* collar bearing the letters IHMG.—The same pattern is repeated on the lower cover, but the central ornament is a large flory cross in blue, green, and gold upon inlays of white leather.—The back is bandless, and gilt with stars in little lozanges which are formed by the intersection of diagonal lines.

From the Beckford Library.

Marc Laurinus van Watervliet, 1559:

239 SYLVIUS. LIVRE DE LA GENERATION DE LHOMME . . par Iacques Syluius . . depuis mis en François par Guillaume Chrestian . . A Paris, M.D.LIX . . 12mo. *in the original black calf binding (repaired), executed for the famous book-collector* 1559 36 0 0

Bound at Bruges at the time of issue. The sides are ruled with two sets of triple blind fillets, and between the two three gold lines are added. On the front cover, we have in gold, first the title LA GENERATION | DE LHOMME with three dots (2 and 1) under it. Then a wreath enclosing the motto VIRTVS | IN. | ARDVO. Thirdly, at foot, the inscription M . LAVRINI . ET . | AMIORVM . | (*sic*) MD.LIX. and three dots below.—On the lower cover the centrepiece is a wreath enclosing his escutcheon: *une fasce ondée, une étoile et un croissant en chef, une fleur-de-lis en pointe.* The shield is oval with ornamental shoulders.

No other example seems to be known of his combined name, inscription, and escutcheon.

Marc Lauwereins van Watervliet Latinised his name as Laurinus, and was a friend of most of the antiquaries and literary men of his time, besides being himself a learned numismatist and a collector of books. Mr. Fletcher states that he was born in 1530 and died in 1581, but Foppens (who gives no date for his birth) says that he died in 1610. This Laurinus had an uncle of the same name, who died about 1550.

A modern book-label bearing the monogram of IT, and the motto *inter folia fructus*, is pasted inside the cover.

The dedication of the third part, "Des moys des Femmes" to Diane de Poitiers, contains some singular matter.

Antwerp, 1563:

240 DIE GHEBEDEN DER BIBELEN alsoo die Heylighe Vaders ende Vrouwen Godt pleghen aen to roepen . . Thantwerpen by ameet Tauernier . . M.D.Lxiij . . *printed in Lettres de Civilité, with many pretty little woodcuts; in the original binding (rebacked)* 1563 3 16 0

Brown calf, tooled with gold centre and cornerpieces in the Lyonnese style, a semis of flory crosses in all the open spaces. The edges are gilt and goffered.

Louvain, 1566: £ s. d.

241 HORTVLVS PRECATIONVM Dat is, het Hofken der bedinghen . . Louen . . 1566. Small 4to. *with woodcut illustrations, and printed throughout within woodcut borders; in the original gilt binding* 1566 8 8 0

Warm brown calf, gilt on the sides with centre and cornerpieces of the Lyonnese style, a semis of roses occupying all the open spaces. The back is full-gilt in all the panels in the style of ornamental metal-work. The edges are gilt and goffered.

A sixteenth-century memorandum on the flyleaf is "Desen boek is tot gebruyck van Maria Theresia van Hondenhuysen". For or by her, no doubt, the eleven MS. leaves were written, which are inserted at the end and contain "die xv Bloetstortinghen ons liefs Heeren."

Embroidered Binding: Infanta Isabel, 1615:

242 LANARIO (Francesco) Le Gverre di Fiandra . . *Colophon:* Antverpiæ, apvd Hieronymvm Verdvssivm . M.DC.XV. Small 4to. *bound in blue velvet richly embroidered with silver and gold cord in a multiplicity of ornamental designs, edges gilt* 1615 48 0 0

Dedicated to the Archduke Albert, but bound for his wife the Infanta Isabel Clara Eugenia sovereign of the Low Countries. In the centre, on the sides, enclosed within a garland of two wreaths is a princely crown surmounting a monogram composed of the letters I S A B E L. Around the garland there are floral corners stretching their branches forward and outward to meet each other and combine at the centres; and these are all framed within a triple fillet. In the broad margin between these fillets and the outer fillets at the edge, there are figures of flowers and insects and twining branches, ending at the corners in a large fleur-de-lis, and enclosing in their middle course a figure of an eagle (differently designed in each place) surmounted by a princely crown. The design on the lower cover is varied in omitting the crowned eagles, and in having four eagles (one at each side, and all different).—On the back there are four panels, each containing a different floral ornament.

This is a triumph of ornamental embroidery, and seems to have been executed by a Spanish hand in Antwerp in 1615-16.

P. A. I. S. 1599:

243 MISSALE ad vsum sacri Ordinis Cisterciensis . . Parisiis . . 1584. Small folio, *bound in thick wooden boards covered with stamped and gilt calf* 1584 8 8 0

Bound in 1599 probably somewhere in the direction of Cologne. The outside gilding on the sides is a row of figures like embellished fleurs-de-lis springing from a line of concave curves, these curves being countered by convex curves, thus producing a chain of oblong links. Inside this is a silver chain of straight and square links. Then the middle space is divided into an upper and a lower section, both bordered with silver roulettes in the style of ornamental metal-work. The first inner square on the upper cover has a Crucifixion within a lozange and cornerpieces in gold; the second has the corners and centre of similar Veneto-Lyonnese pattern in gold.—On the lower side, in the top square, there is a small Crucifixion and I H S, in an oval, with the initials P A above and I S below. In the lower square the oval is occupied by a mitre and an escutcheon, flanked by the letters P and A, I and S. Above and below is the divided date 15. 99. The bearing is: a bend charged with three fleurs-de-lis, a wheel in chief and point. A fleur-de-lis and a thistle are formed at each angle of the two squares.

Grimberg, 1650:

244 MATTHAEI PARIS . . Historia Maior . . Editore Willielmo Wats . . Parisiis . . M.DC.XLIV. Folio, *oak boards covered with stamped calf, with brass clasps* 1644 1 5 0

Bound for Vincentius de Vischer, Canon of Grimberg (near Brussels), who presented it to some library. The arms in gold on the sides represent his possession before 1650; the lettering "Ex dono . . 1650" was added in that year. The tooling on the sides, except for the arms, is blind and strongly impressed. There is for the border a double chain roulette of the style already described on the Missale Cisterciense, but only the base of the fleur-de-lis figure is seen. Inside this a broad roulette of fruits and flowers.

Amsterdam, 1685:

245 BIDLOO (Godefridi) . . Anatomia Hvmani Corporis . . Amstelodami . . MDCLXXXV. Roy. folio, 105 *plates by G. de Lairesse; bound in stamped pigskin (over oak boards) with the arms and name of the owner* 1685

On the upper cover, within an oval centrepiece, the escutcheon is stamped; on the lower, in a similar oval, we read the name Ioachimvs . Comes . de . Windhag'. excelsi . Regiminis . Consiliarivs. The binding is very Germanic.

Tortoise-shell bindings, 1680–1820:

		£	s.	d.
246	JEWISH DAILY PRAYERS, *in Hebrew*, thick 12mo. *bound in tortoise-shell, with two silver-gilt clasps and three double hinges* *About* 1680	5	15	0
	There is a great deal of fine filigree work in the metal ornaments.			
247	ORDEN DE LAS ORACIONES COTIDIANAS . . Amsterdam . . Año 5441. 18mo. *bound in tortoise-shell, with two clasps on the front, and two double hinges on the back and sides, all in chased silver; the edges gilt and goffered* 1681	4	4	0
	A Jewish Prayerbook, in a binding contemporary with its date. The goffering represents a leafy bush with a large round fruit at top, on which a bird is perching.			
248	ORDEN DE LAS ORACIONES COTIDIANAS . . Amsterdam, Año 5452. 12mo. *bound in tortoise-shell, with a silver frame chased to represent a kind of lace-edging on the sides and back, and having silver clasps; the sides gilt and goffered* 1692	5	5	0
	The linings are of green paper with gold figures.			
249	HET BOEK DER PSALMEN nevens de Gezangen bij de Hervormde Kerk van Nederland . . Haarlem . . MDCCLXXXI.—EVANGELISCHE GEZANGEN . . Gravenhage . . MDCCCXV—2 vols. in 1, 12mo. *bound in tortoise-shell, with two clasps, two double hinges, and eight corner-pieces, all in silver, the edges gilt* 1781-1805	4	15	0
	With the bookplate of the Rev. Robert Green about 1840-45.			
250	HET NIEUWE TESTAMENT . . Amsterdam . . 1817—GEZANGBOEK der Hervormde Kerk . . Amsterdam . . MDCCCVII—2 vols. in 1, 12mo. *bound in tortoise-shell, with gilt hinges, and chased silver clasps* 1807-17	15	0	0
	There are graven figures upon the clasp itself and upon the holdfasts to which it is attached. The one on the clasp is Hope holding an anchor in front of her; the other two are the Adoration of the Shepherds, and the Adoration of the Three Kings.—The linings are of pink silk with a rim of gilt metal.			

III. German Bindings.

Westphalia, 1430:

251	CASSIANUS de Institutis Sanctorum Patrum; Tractatus de Viciis; Obitus Iheronimi; 3 parts in 1 vol. small folio, *MS. on paper; in the original boards covered with brown leather* 1418-21	5	0	0
	Ruled on the sides with blind fillets and transverse parallel diagonals forming lattice-work; each point on the top, bottom, and sides, closed with a roundel.			
	This is a handsome and well-preserved binding which might from its appearance be taken to be a hundred years later than it is. However, the very thick boards, the metal remnants of the clasps, and the thick band at the top and bottom of the round back, all show that it is a work of the fifteenth century; done probably about 1430 in St. Meynulf's Monastery. On the leaf of lining, we read "Liber sci Meynulfi in Boedeken" written about 1440-50. The flyleaves and guardleaves are portions of vellum MSS. of the XI, XII, and XIII centuries. Boedeken is near Paderborn in Westphalia.			
	On the last page of the text, six lines on the storming of Mentz in 1462 were added in that year.			

South Germany, 1440:

252	BELIAL. *Page* 1: Allen Cristen getrewen vnd recht gelõbigen diedi buwen den gelauben der hailligen Cristenhaitt die sehent oder hörent lesen dises kurtz gedichte Embut Priester Iacob võ laranis haill . . Small folio, *MS. on paper, with* 65 *curious paintings in blue, red, green, and white (one leaf, the twenty-third, supplied in a modern hand); in the original boards covered with leather, with brass cornerpieces, centre-pieces, and parts of clasps* *About* 1430-40	27	0	0
	Written somewhere in Southern Germany. The binding is very rude and decorated only with lines in blind-tooling. Within a double fillet, there is a saltire, each arm of which is formed of three fillets. Across the centre are three transverse horizontal lines, the spaces between them being ruled in lattice sections. On the brass corner and centrepieces appear the letters "CCS," and on the fragmentary clasps "mari." This is a South-German binding done about 1440-50.			

Johann Fogler, binder, 1450-60: £ s. d.

253 PETRI LOMBARDI Liber Sententiarum, small folio, *MS. on paper by a South-German hand; in the original binding*, WITH THE BINDER'S NAME *About* 1450-60 7 10 0

On the sides there are lengthwise and transverse rulings which form compartments for the ornamental work. At the top, bottom, and sides, we see a line of little squares each containing a dog sitting on his hind-quarters with his tail turned up. This is repeated about sixty times and serves as Border No. 1 within the fillets. Next there is a broad border No. 2, divided into three compartments at top, three at the bottom, and one at each side. In the first and third at top and bottom there is a square device of interlacing knotwork; in the second, a Virgin and Child in a church porch with a lion and a bird in two roundels right and left. In each side compartment, the knotwork device, the name on a scroll "Johannes Fogler," then a pretty design of a hand playing a lute in the midst of foliage, then again the name and the knotwork. The centrepiece enclosed by border No. 2, is divided into 36 little squares, three by three from top to bottom, consisting of one perpendicular row of eagles, a second in which a fleur-de-lis and a heart pierced by an arrow occur alternately, and a third containing a rampant lion.

Mr. Weale (Exhibition of Bindings at the Burlington Fine Arts Club) seems to think that Fogler worked at Bamberg.

Suabia, 1480-1520:

254 BONAVENTURE (St.) *Title:* Seraphici doctoris sancti bonauenture Sermones de tempore et sanctis cū cōmuni sanctorum *Colophon:* . . in Reutlingē . . compleuimus . . Anno domini . M.cccc.lxxxv. Small folio, *fine copy in the original binding* 1485 2 16 0

The binding is in perfect condition. It is a cover of stamped black leather over thick oaken boards. There are on the sides four horizontal rows of triple blind lines, and four perpendicular rows. They cut one another and form a middle space with eight bordering compartments. In the middle space there are five (2, 1, and 2) fleurons like natural lilies upon lozange figures. Four of them are enclosed within branchy figures, rounded; the fifth, in the centre, is sufficiently enclosed within the combined frames of the others. In compartments 1, 3, 6, 8, there is a rose, in 2 and 7 three fleurs-de-lis upon lozanges, in 4 three lozangy fleurons, in 5 four lozanges charged alternately with an eagle and a fleur-de-lis.

255 NAUCLERUS DE SIMONIA. *Fol.* 1: Tetrastichon H. Bebel Ad lectores . . *Colophon:* Tractatus de symonia putilis editus a spectabili viro Johāni (*sic*) nauclero . . Anno. 1500. Small 4to. *wooden boards half covered with stamped leather* (*Tübingen*), 1500 2 10 0

An early example of half binding (about 1520-30). The back is plain, but the overlapping bands of leather which are attached to the oaken boards are divided on each side into two longitudinal compartments. The compartments on the upper cover are stamped with hunting scenes (huntsman, dogs, and stag); on the lower cover with architectonic renaissance ornament. Some of the attachments inside the wooden cover are portions of a ninth-century MS. on vellum.

Basel, 1495-1519:

256 QUADRAGESIMALE NOUUM editū ac predicatū a quodam fratre minore . . de filio prodigo . . *Colophon:* . . Basilee per Michaelem furter . . M.CCCC.XCV. 12mo. *with several woodcuts of excellent design; in the original binding* 1495 5 5 0

Boards covered with stamped pigskin. The sides are decorated in four perpendicular compartments, the upper cover bearing 1. six roses in circles, 2. seven spread eagles in lozanges, 3. the same as 2., 4. the same as 1. On the lower cover, 1. five Florentine lilies in lozanges, 2. eight lozanges containing a cross formed of four united fleurs-de-lis, 3. seven spread eagles in lozanges, 4. five fleurons in lozanges.

With inscriptions of the fifteenth and eighteenth century both containing the place-name Scheyre or Schayr.—The end-leaf is part of a twelfth-century MS. with musical notes (neums).

257 POSTILLE Maiores sup Euangelia ꝛ Epistolas . . Monotessaron passionis . . *Colophon:* . . impensa prouidi uiri Adæ Petri de Langendorff . . Basileæ, Anno . . Millesimo quingentesimo decimonono . . small 4to. *with numerous woodcuts by Urs Graf; fine copy in the original boards covered with stamped calf* 1519 4 10 0

On the sides there are two rectangular borders and a rectangular centrepiece. This last is divided into two lozanges and eight triangles by transverse diagonal bands. Within one lozange is ihs, within the other mā; within each triangle a lion (or wingless griffin). The outer border contains intersecting arches ending alternately

£ s. d.

in pediments and fleurons. In the inner border there are branches of foliage, the Virgin and Child, and Kings bearing offerings. On the lower cover these figures are repeated with the addition of the Evangelists' emblems at the corners; and the letters ihs and ma are replaced by roses.

The linings and flyleaves are four leaves of a MS. Herbal in Latin verse, written on vellum about 1320-30. The section on the virtues of the rose begins thus—

Dici flos florum nobis rosa jure videtur . .

(Maintz?) about 1520:

258 ΑΠΟΛΛΩΝΙΟΥ ΡΟΔΙΟΥ Αργοναυτικά . *Colophon:* Ἐν φλωρεντίᾳ ἔτει χιλιοστῷ τετρακοσιοστῷ ἐνενηκοστῷ ἕκτῳ . Small 4to. *the text printed in capitals, with a commentary in cursive characters; in a white kid binding* 1498 12 12 0

The sides stamped with lozanges in triangular compartments, each lozange bearing an eagle; roundels with roses in the space outside the centrepiece. This is a plain German binding, done about 1520 for Dr. Hieronymus ab Endorf. The book was bought in 1539 by the theologian Wolfgang Seidel, who has recorded the fact on the first page. His bookplate (printed or stencilled) is pasted inside the cover—a very early example of its kind. It bears the words, "Wolfgangus Sedelius Pauper sum ego. & in Laboribus a iuuentute mea,"—The volume passed afterwards into the library of the Benedictine Monastery at Tegernsee.

Büxheim Monastery, 1525:

259 ANTIPHONARIUM CARTHUSIANUM, small folio, FINE MS. ON VELLUM *in bold Gothic character, with all the Music in square notes on a staff of four lines; in wooden boards covered with stamped hogskin (a little mended)* *About* 1440 7 7 0

Bound about 1525, probably in the Carthusian monastery called the Aula B. Mariæ at Büxheim near Memmingen, in which the book was preserved till a few years ago. The centre ornament on the sides is like a window with lozange panes and has in each pane a sort of large fleuron. This is surrounded by a border with figures representing a deer hunt with dogs. Outside the border is another compartment, which has roses at the corners; and, at the top, bottom, and sides, lozanges enclosing a Florentine fleur-de-lis, besides other detached ornaments. The border of hunting scenes is omitted on the lower cover.

Ferdinand King of Bohemia (afterwards Emperor), 1529:

260 GEORGII LOGI Silesii ad inclytvm Ferdinandvm . . Hendecasyllabi, Elegiae, et Epigrammata . . *Colophon:* Viennae Pannoniae Hieronymus Vietor Silesius . . M.D.XXIX.

4to. THE KING'S DEDICATION COPY PRINTED ON VELLUM, *the title and the last page illuminated, and two other pages printed in gold;* IN THE ORIGINAL GILT BINDING *with the edges mended, enclosed in a blue morocco case* 1529 145 0 0

The leather seems to be smooth reddish morocco but it now looks like brown calf. The gilt decoration of the sides is done with Italian tools from Venice. An architectonical border of arabesques, an inner row at top and bottom in the style of ornamental metal-work, Aldine fleurons at the corners, and a combination of them to produce a lozangy centrepiece. Within this, on the upper cover, we read Ferdinando Regi, and on the lower G. Logvs dedicavit. A dolphin and the head of a trident at foot of the inscription on each side. The edges are gilt and goffered.

The title is in gold letters. The escutcheon beneath has the crown, and the collar of the Golden Fleece, also in gold, and the escutcheon properly tinctured. (It is arranged thus: Bohemia and Hungary, quarterly. Over them a shield of pretence *parti* of Austria-Old Burgundy-Aragon-Sicily, and Castille-Leon-Modern Burgundy-Brabant. Over these a further shield of pretence *party* of Tyrol and Flanders.) The verses on the back are printed in gold. The verses

£ s. d.

on leaf E1 are also printed in gold, as also is the first page of I1. The escutcheon of Logus himself on the last page is richly illuminated.

This superb book ought to be in the Austrian imperial library, from which no doubt it was stolen in the seventeenth century.

Basel, 1535–44:

261 PLATONIS OMNIA OPERA cum Commentariis Procli . . (Græce) Basileae . . M.D.XXXIIII. Stout small folio, *fine copy in the original stamped calf* 1534 — 5 0 0

In excellent preservation. The sides are ruled with thick fillets in double rows. The inner lines are bordered in blind tooling with a sort of lace-pattern consisting of fleurons like fleurs-de-lis springing from a row of concave intersecting curves, and the interior rectangle is divided by fillets into lozange or lattice shapes enclosing large lozangy fleurons.

On the title-page is written the name of "Hermannus Mars Senhüter vicarius Deiparæ . . "

262 SPHAERAE ATQVE ASTRORVM COELESTIUM ratio, natura, & motus . . M.D.XXXVI. Valderus. Small 4to. *diagrams; in the original stamped pigskin* [*Basileæ*] 1536 — 1 12 0

Blind-tooled with knotwork in the panels on the back; on the sides, a Renaissance border, with a cornerpiece of branchy ovals enclosing fleurons of a conventional lily kind. On the upper cover, there is stamped in black "ARATUS I. C. 1537."

Bound at Basel for I. C.—The bookplate of Michel Chasles is inside.

263 SAMMONICI (Qvinti Sereni) . . de re medica . . liber . . item Gabrielis Humelbergij . . Commentarij. Tigvri. M.D.XL. Small 4to. *fine copy in the original boards covered with stamped calf* 1540 — 4 0 0

A fine Swiss binding, one of the plaques of which contains the date of 1536. Inside the fillets, the side of the cover is ruled with perpendicular lines which divide the surface into four sections. Each of these sections is impressed with four designs which are repeated in the others. They are lettered with abstract names. "Peccatum" represents Eve presenting the apple to Adam, the tree of Knowledge rising high between them, and flanked with the date 15 | 36. "Signum Fidei" is an old man kneeling before a cross on which hangs a serpent. "Satisfactio" is the Crucifixion, and "Justificatio" Christ rising from the Sepulchre. These designs were probably engraved at Basel.

(Cologne ?) 1548–50:

264 EVANGELIA. QUEDAM SANCTA EUUANGELIA . . secundu3 ordinem dierum sollemnium . . scripta . . 1548 . . Small folio, MS. ON VELLUM, *with illuminated initials and numerous* MINIATURES, *including two splendid opening pages painted in Flemish style; in the original binding of wooden boards covered with crimson velvet, and decorated with chased silver clasps and cornerpieces* 1548 — 63 0 0

Bound probably on the frontiers of Holland and Germany about 1548-50. The silver clasps and cornerpieces are elaborately carven.

(Nürnberg ?) 1548–50:

265 PSALTERIUM HEBREUM, GRECŪ, ARABICŪ, & CHALDEŪ . . *Colophon:* Impressit . . Petrus Paulus Porrus, genuæ . . anno . . millesimo quingentesimo sextodecimo . . Small folio, *in an early German stamped calf binding* (*Genoa*) 1516 — 6 0 0

Bound in 1546, or soon after it; that date being impressed upon one of the designs with which the cover is adorned. The outmost border is a row of running and intersecting arches with little flowers between. Inside there is a second border of figures; and in the middle a triple perpendicular row of the same figures. These are really only four designs frequently repeated, and they seem to represent the Evangelists, although the symbols are not always readily to be identified. One is a saint with a sword in his right hand, a book in his left, a winged bull above him, and a monogram which seems to be PTR or PIR, below him. The second holds the globe of sovereiguty in his left hand, and raises his right in a gesture of admonition; a winged lion above him. The third grasps two keys (like St. Peter), and has an eagle above him; with the letters IL, which seem to be a signature. The fourth is a man preaching in a pulpit, his left hand clutching a book, his right pointing downwards; above him the figure of an angel. In this last is the date 1546, and it is to be remarked that the preacher's head is the only one without a nimbus.

With the printed bookplate of J. P. Kerren (about 1760), possessor of the library of "P. Anth piæ memoriæ."

Ottheinrich of Bavaria, 1555: £ s. d.

266 VORAGINE (Jacobus de). *Fol.* 1: Vmane labilis vite decursus . . *Colophon on reverse of fol.* 335: Explicit magistri Iacobi de voragine liber sermonum ꝛc Small folio, *fine copy in wooden boards covered with stamped calf* [*Nuremberg, about* 1471] 18 0 0

The sides are stamped in compartments: in the first border three designs repeated several times of Eve giving the Apple, the Crucifixion, the Resurrection. These are copied from older plates (*see* Sammonicus). In the second border, there are smaller designs better executed, three in number but frequently repeated: a lady and a gentleman; a gentleman and a lady; two soldiers marching, one playing the fife, the other carrying a drum . . In the middle space on the upper cover, there is stamped in gold, (1) a cherub's head between two leaves, (2) a portrait of the Pfaltzgraf between columns arranged in a square, (3) the inscription OTT HAINRICH VON G. .G. PFALTZGRAVE BEY RHEIN HERTZOG IN NIDERN VND OBERN BAIRN, and (4) the date 1555.—On the lower cover, in the middle, the Prince's arms are stamped in gold, above them the letters M D Z and below O H P.

(Strassburg?) 1556:

267 MACROBII . . In Somnium Scipionis, Lib. II. Saturnaliorum, Lib. VII . . Lvgdvni . . 1556. Small 8vo. *in the original stamped calf binding* 1556 2 0 0

This seems to be a German or Germanic binding, whether it was executed at Lyons or across the Rhine. The central ornamentation on the sides is intended to represent interlaced knotwork with the knotted ends falling out like fleurons on each side. The basis of the design is a continuous row of arches having their junctures gathered up in fleurons which run parallel with the sides of the book. The two rows back to back are clasped by circular forms of the same kind (like thick, many-stranded ropes).—The borders which surround the sides contain four classical designs in square frames, frequently repeated: Venus, Pallas, Juno, Paris, each of them lettered, and that of Pallas furnished with a date, 1555.

This binding was probably done in Strassburg in 1556.

Saxony, 1556:

268 NOUUM IESV CHRISTI D. N. TESTAMENTUM (*Græce* edente Roberto Stephano) Lvtetiae . . M.D.L. Small folio, *fine copy, in the original oak boards covered with black morocco (rebacked)* 1550 20 0 0

Bound in 1556 for Julius, the last Bishop of Naumburg, whose Initials J. E. N. with the date 1556 are stamped on the cover. There are sets of inner and outer fillets blind-tooled on the sides, having a rose within and a leaf without the corners of the interior set, and a fleur-de-lis in the centre. These decorations, rose, leaf, and fleur-de-lis, were in silver, but there remains little trace of the metal.—Inside the upper cover is pasted a leaf of vellum painted for the Bishop with a large Crucifixion on a background, consisting of a diapered-arabesque pattern, bordered with ornamentation in the style of goldsmith's work. There is an inscription, yellow on red, below. The corresponding end-leaf is splendidly emblazoned with the Bishop's arms on a green and yellow ground, and bears the date 1557. It is a BOOKPLATE of early date and fine ornamental character.

Forty-five leaves of contemporary Austrian paper (having the imperial crown for watermark) were inserted by the binder at the end of the book, evidently for notes which the Bishop intended to add.

(Nürnberg) 1557:

269 EPISTOLÆ CLARORVM VIRORVM . . Aldvs. Parisiis . . 1556 —GEORGIEVIZ (Barth.) DE TVRCARVM MORIBVS . . Lvgdvni . . M.D.LV.—2 vols. in 1, 16mo. *stamped pigskin* 1555-56 1 1 0

Bound in Germany for F. Æ. F., whose initials with the date 1557 are impressed upon the cover. In the middle on the sides there are nine fleurons (in threes) and a border with compartments. Two of these compartments contain heads; the others are stamped with the same little figures as appear on the binding done for the Pfaltzgraf Ottheinrich.

Christoph Duke of Würtemberg, 1559:

270 HESIODI OPERA & DIES . . (*Græc. et Lat.*) *Colophon:* Basileæ, M.D.LIX . . 12mo. THE DEDICATION COPY OF CHRISTOPHER JULIUS OF NÜRNBERG, PRESENTED TO THE DUKE OF WÜRTTEMBERG 1559 6 0 0

Smooth reddish-brown morocco, gilt on both sides with a double-chain border, and having on the upper cover a rectangular centrepiece. which is covered with fleurons in Venetian style, and has Florentine lilies at its corners. The back, which is mended, has a fleur-de lis in each panel. The centrepiece on the lower cover contains the escutcheon of Würtemberg with the inscription C. H. Z. W. [*i.e.* Çhristoph Herzog zu

£ s. d.

Würtemberg], and on a scroll above VDMIÆ. This has the Florentine lily at the corners, and a fleur-de-lis above and below. On the upper cover again there is a lettering HESIODVS CHRIST. IVLIO 1559. The editor's autograph inscription is written at the bottom of the title-page: "D. Christophoro Iulio M. Garbicius d. m." The edges of the leaves are gilt and goffered.

Julius must have induced his namesake, the Duke of Würtemberg, to accept the present he had just received from Garbitius. There is no other way of accounting for the escutcheon and inscription.

Frankfurt, 1561-2:

271 BIBLIA Das ist Die gantze Heylige Schrifft Teutsch D. MART. LUTH. . M.D.LXI. *Colophon:* . . Franckfurt am Mayn . . tausent fünff hundert ein vnd sechtzig. Folio, *with numerous fine woodcuts by V S; in the original binding, mended* 1561 — 18 0 0

This was originally a grand binding, richly gilt brown calf over thick oaken boards. The upper cover which is the more maltreated, exhibits in its middle space an elaborate geometrical design of interlacements four times impressed, with a cherub's head in each centre. The corresponding place on the lower cover has a large lozange of renaissance design with a twisted chain forming an inner lozange, and an oval centrepiece with busts and fleurons. There are two rectangular borders on the sides, the outer one consisting of a broad floral roulette broken at short intervals by medallion heads of men and women.—The back has three circular ornaments horizontally arranged, in each panel. The edges are gilt and goffered with a coloured arabesque pattern.

A. B. G. D. Basel, 1562:

272 IOSEPHI (Flavii) Antiqvitatvm Ivdaicarvm libri XX . . Basileae MDLIX . . Small folio, *in the original stamped calf (over oaken boards) in fine preservation, with clasps* 1559 — 6 16 6

The sharpness and clearness with which the ornamental designs are impressed upon the leather show that the plates or blocks must have been little used before this book was bound. The centrepiece on the sides consists of three perpendicular and collateral compartments in each of which there are four heads under canopies with letterings: David Kon., P. Doctor, Ecce Ang . ., Graci. F C R. There is a border between the thick fillets, in which the same heads and letterings are repeated. The designer's monogram, composed of the letters N and P (just like the mark of Nicolas Prevost, but certainly not his), is found on the picture of David Kon (i.e. König).

The letters A B G D and the date 1562 are impressed in gold on the upper cover.

Andreas Balduinus, Wittenberg, 1564:

273 CL. CLAVDIANI Opera . . Aldvs. *Colophon:* Venetiis in aedibvs Aldi et Andreae Asvlani soceri . . M.D.XXIII.—SANNAZARII (Actii Synceri) de Partv Virginis libri III . . Aldvs M.D.XXXIII.—2 vols. in 1, 12mo. *large and fine copies in stamped pigskin* 1523-33 — 2 2 0

In fine preservation. Andreas Balduinus M. Witebergensis (whose signature is written on the end-leaf) caused the book to be bound for him. His initials and the date "A. B. W. 1564" are impressed on the upper cover. There is a border on the sides in which we find well-drawn figures, erratically lettered Fides, Spes, Patientia, and Charitas, frequently repeated. The one which represents a woman with streaming hair, a shovel in front of her, hands joined and uplifted in prayer, is marked with the initials C K.

With the bookplate of James Elwin Millard.

Saxony, 1561-70:

274 CL. CLAVDIANI . . Opera . . Lvgdvni . . 1561. 16mo. *in the original stamped calf, rebacked* 1561 — 3 0 0

Bound in Germany, probably at Wittenberg, and having on the upper cover within an oval the figure of Ivstitia; on the lower that of Lvcretia.—In 1580 it came into the possession of a Scot, T. Finlason, whose name with that date is written on the title-page. In the same year it passed into the hands of another Scot, James Mudie, who caused the inscription to be added on the covers: "Iacobvs Mvdie est mevs Hervs Anno Domini 1580."

275 MELANCHTHON. Liber continens . . Epistolas . . scriptas . . ad Ioach. Camerar. Pabep. . Lipsiæ . . *At end:* MDLXIX . . 8vo. *in the original boards covered with stamped pigskin* 1569 — 0 10 0

In the centre on the upper cover a figure of Justice; on the lower Lucretia stabbing herself. This centrepiece is surrounded by a border containing medallion heads of Virgil, Ovid, Cicero, and Julius Cæsar. Bound probably at Wittenberg.

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Saxony, 1561-70—*continued.* £ s. d.

276 FAUNUS. De Antiqvitatibvs Vrbis Romae ab antiquis nouisq; auctoribus . . dispositis per Lucium Faunum . . *Colophon:* Venetiis . . M.D.XLIX—CASTILIONII (Gvlielmi Philandri) . . in decem Libros M. Vitruuii . . Annotationes . . *Colophon:* . . Romæ . . M.D.XLIIII. —DONI. Disegno del Doni . . Vinetia . . MDXLIX—3 vols. in 1, *in a splendidly preserved German binding of stamped vellum over thick wooden boards, with clasps, in a morocco case* 1544-49 2 10 0

The books were carried to Germany and bound in one volume in or soon after the year 1570, probably at Wittenberg. The centrepiece on the upper cover is a quarter-length figure of Ivsticia; that on the lower is Lucretia and has the date 1570. The figure of Justitia is from Hans Brosamer's design and is signed with his monogram. The border all round is of renaissance style with arabesques and medallions of Virgil, Ovid, Cicero, and Terence. The inscription "E T L 1582" which appears on the upper cover, are the initials of some one into whose possession the book came in that year.

With a German bookplate bearing the date of 1776.

(Strassburg?) 1570-71:

277 GALTHERI (Philippi) poete Alexandreidos libri decem . . Lugduni . . Mil. Vc. Lviij . . Small 4to. *printed entirely in* LETTRES-DE-CIVILITÉ; *in an early stamped binding* 1558 5 0 0

The outer border on the sides is stamped with figures of musical angels: one plays the drum, another the flute, the occupation of the third is probably similar but is not clear. Each is in a separate compartment, and is repeated several times. Leaf-ornaments and the date 1570 are found in the inner border, and the central compartment is impressed with eighteen conventionally decorative figures of pine-apples (in threes).

This is a binding of German character, although it may have been executed at Lyons.

Wittenberg, 1574-75:

278 BIBLIA Germanico-Latina. Vff Churfürstlichen Sechsischen Befehl gedruckt zu Witteberg . . M.D.LXXIIII. 10 vols. small 4to. *with numerous woodcuts; in the original calf binding, with* A COLOURED PORTRAIT OF LUTHER *in a sunken central panel on the upper cover of each volume, and* A COLOURED PORTRAIT OF MELANCHTHON *in the corresponding panel on the lower cover* 1574 20 0 0

The gold borders in arabesque decoration, with cornerpieces to each, are impressed upon both covers outside the sunken panels. In 1581 the book belonged to G. M. N. whose initials with that date are impressed in gold upon the upper cover of each volume. In 1600 it passed into the possession of Friderich Günther of Nürnberg, whose name and long inscription appear inside the cover of the first volume. In 1685 it belonged to Christoph Maximilian Pronners V. Thalhaueren of Nürnberg, whose name is written on the first title-page.

There is an inscription in capital letters, in relief on a gold ground under each portrait. That on the obverse begins "Nosse cupis faciem Lutheri . . ", and that on the reverse: Forma Philippe tui est . .

Frankfurt, 1575:

279 DEDEKIND. Grobianvs et Grobiana. De Morvm Simplicitate . . Per M. Fridericvm Dedekindvm . . Franc . . M.D.LXXV. 12mo. *in the original stamped calf binding* 1575 4 0 0

The borders on the sides contain little figures of angels in compartments. One of them holds a shield which bears a star and the letters I S or K S. The square centre has, on the upper side, a large half-length figure of Charles V with sword on shoulder, globe, helmet, the shields of the Empire, of Aragon-Sicily, and Castile-Leon; with three lines of verse below. On the lower cover, there is a portrait of the Elector of Saxony with the verses below "Victus eras acie, fidei constantia tandem Victorem ante homines fecit et ante Deum." The plates used by the binder were consequently at least twenty years old at the time of the binding.

Emperor Rudolf II. *See under* Italian Bindings, 1585-88.

(Prague) 1579:

280 CAMERARII (Ioachimi) Notatio Figvrarvm Sermonis in libris qvatvor Evangeliorvm . . Lips . . M.D. LXXII. Small 4to. *in the original stamped pigskin* 1572 6 6 0

Formerly in the ownership of a Bohemian magnate of Italian extraction: "Princeps illustrissimus Dominus Petrus Vok Ursinus Dominus Domus à Rosenberg," whose fine armorial bookplate, dated 1609 (engraved or designed by EG S, i.e. Ægidius

£ s. d.

Sadeler), is pasted inside the cover. The same Orsini arms are stamped on the outside of the cover, and are accompanied by written initials and date, P. O. Z. 1579. This was perhaps the father of Peter Vok Orsini.

The stamping of the pigskin includes little figures of Faith, Hope, and Charity, one of which bears the date of 1546.

Saxony, 1579–87:

281 LESLEY. De origine moribvs, et rebvs gestis Scotorvm libri decem . . avthore Ioanne Leslæo . . Romæ . . MDLXXVIII. Small 4to. *with folding map; oak boards, covered with stamped pigskin* 1578 — 3 3 0

It belonged in 1580 to Iohann Georg von Werdenstein, who had probably bought the book in Rome. For him it was bound in pigskin, stamped in compartments with a number of ornamental designs and little portrait-heads. The signature H K is found on a shield, and the arms of Saxony (Henneberg and Saxony) show to what part of Germany the designer belonged. He was perhaps Hans Kellertaler.

Inside the cover is pasted the engraved bookplate (about 1650) of the Electoral Library of the Dukes of Bavaria.

282 BEZE (Theodore de) Icones id est Veræ Imagines Virorvm . . illvstrivm . . Theodoro Beza Auctore. Genevæ . . M.D.LXXX. 4to. *with numerous fine woodcuts, valuable as being genuine portraits of the most distinguished members of the Reformation movement; in the original stamped calf* 1580 — 4 14 6

The binding is undoubtedly German, or more exactly, Saxon . . On the sides there is a circular ornament of silver, with a gold lozangy centre. The row of Florentine lilies which forms a border between the first and second set of fillets is also impressed in silver, as well as the pine-apple ornaments at the corners of the third set of fillets. The edges are gilt and goffered. On the upper cover we find the initials I W R and the date 158Z, which is probably meant for 1582 rather than for 1587. The pine-apple ornament is stamped in the panels on the back (which is damaged at top).

283 MELANCHTHON. Loci præcipvi theologici avtore Philip. Melanth . . Witebergae . . M.D.LXXVII. 12mo. *in the original stamped and gilt binding* 1577 — 0 12 0

The sides are gilt with five oval medallions; two at top, two at bottom, and a larger one (David kneeling and praying) in the middle. The two smaller ones are busts of Luther and Melanchthon. The initials FR EV are stamped in gold at the top of the upper cover, below there is a date 1585. The edges are gilt and goffered.

284 LOBEL (Matthiæ de) Plantarvm sev Stirpivm Historia . . Antverpiæ . . M.D.LXXVI. 2 vols. in 1, small folio, *with hundreds of fine woodcuts; in the original calf, damaged on the lower cover* 1576 — 4 0 0

The arms of the Emperor Rudolph II are impressed in gold on the upper cover; those of Henneberg-Saxony on the lower. The owner of the book in 1587 was C. K. O. These initials appear above the imperial arms, the date below them.—The binding was done in Saxony, and is decorated in blind-tooling. The edges are brightly gilt and elaborately goffered.

285 VISCHER (Christoph.) Ein kurtzer einfeltiger Bericht vom heiligen Hochwirdigen Abendmal . . Nürnberg. M.D.LXXXI. 12mo. *in the original stamped leather binding over wooden boards, well preserved, with clasp* 1581 — 2 12 6

The upper cover is impressed with two designs from the story of Joseph: (1) the return of his brothers to Jacob; (2) the rescue of the boy from the well. On the lower cover there is a border containing arabesques, heads, and the shield of Saxony (swords in saltire).

(Munich) 1580:

286 BREVIARIUM FRISINGEN. *Colophon:* . . Venetiis . Anno . . 1516 . . 2 vols. small 8vo. *beautifully printed in black and red, with numerous woodcuts; bound in stamped German calf over oak boards* 1516 — 20 0 0

The binding was done in 1580 for M. H. I. B., whose initials with that date are stamped upon the covers. The ornamentation on the sides consists of a gilt twisted chain as an outer border, then inner fillets of gold with a Florentine lily at the corners; finally a gold centrepiece, which is different on all the four sides. They are: (1) a Crucifixion, (2) Christ in Majesty, (3) Coronation of the Virgin, the Baptism of Christ.—The fine engraved bookplate of the Bavarian Electoral Library (about 1660) is pasted inside the covers.

The initials outside are perhaps those of Maximilian Herzog in Bayern, although he was only a boy of seven years of age at the time. His uncle Ernst was Bishop of Frisingen.

Julius, Bishop of Würtzburg, 1580: £ s. d.

287 BRIGID (S.) MEMORIALE EFFIGIATVM librorvm Prophetiarvm sev Visionvm B. Brigidae alias Birgittae . . Romæ . . Anno 1556 . . impressum. Small folio, *numerous woodcuts; bound in boards covered with stamped pigskin, for Julius Bishop of Würzburg, in* 1580, *and bearing his arms in black and red on the upper cover* 1556 5 0 0

The escutcheon is stamped in black with red ornamentation in a square compartment in the centre, having various symbolic and heraldic figures. On the edges of the leaves we find impressed in gold REVELATIONES S. BRIGIDÆ. IVLI' DEI GRA EPS. WIRCEB. FRANCONIÆ ORIENT. DVX. 1580.

(Heidelberg ?) 1588:

288 HIERONYMUS. OPERA DIUI HIERONYMI . . explanationum [in Bibliorum libros]. *Colophon at end of Minor Prophets:* . . Impresse Venetiis per Joannez z Gregoriū de Gregoriis fratres . Anno domini . 1497. *Colophon at end of Psalter:* . . Venetiis p præfatos fratres Ioannē & Gregoriū de Gregoriis. Anno dni. 1498 . . 2 vols. in 3, small folio, *with one very fine woodcut page, and some small woodcuts in initials; German stamped half binding* 1497-98 10 0 0

The black leather, which stretches half way across the sides, is stamped in longitudinal compartments with figures of Faith, Hope, Charity, Prudence, Fortitude, Justice, Patience, etc. This binding was executed in 1588 (at Heidelberg ?) for Petrus Calaminus, whose name is written on the flyleaf.

The first page of the Expositio in Psalterium, has a broad woodcut border, white upon black, which is a beautiful example of Renaissance ornament. This border encloses two woodcut designs in outline; one representing a Satyr about to sacrifice a ram; the other has three figures seated, and one kneeling over a statue, in the front of a landscape.—This border is described by Dr. Lippmann and the Duc de Rivoli in nearly the same terms—the latter calls it "*le chef* d'œuvre du genre, et le type le plus parfait de l'art décoratif appliqué à l'ornementation des livres." The letters which are found in the lower woodcut "S C P I" have been dubiously read as "Stephanus Cesanus Peregrinus invenit."

Regensburg, 1635:

289 AELRED. OPERA DIVI AELREDI . . ope Richardi Gibboni . . Dvaci . . M.DC.XXXI. Small 4to. *in boards covered with stamped pigskin, with clasps* 1631 1 10 0

Bearing on the upper cover, stamped in black, the insignia of the "Conventus Ratisbonensis Carmelitarum Discalceatorum."

The brass clasps bear the letters I W S.

Hanover, 1733-35:

290 BIBLIA Das ist; die gantze Heilige Schrifft . . Lemgo . . 1731.—HANNOVERISCH GESANG-BUCH . . Hannover . . 1733—2 vols. in 1, stout 12mo. *bound in a silver cover chased with figures, heads, and flowers, and a broad clasp similarly treated* 1731-33 12 12 0

Elaborate German work. Each side is framed with a row of figures representing pearls, inside which there is a cherub's head in each corner, and a centrepiece, which on the upper cover represents Moses bearing the tables of the Law, the city of Jerusalem in the background; on the lower cover a High Priest with a vessel of incense, the houses of a town behind him. The back is similarly treated and in three compartments: in the first a kneeling figure with a nimbus, a tripod bearing a censer behind him; in the second, Christ upright and alone, bearing a cross; in the third an Angel kneeling with the chalice. The figure on the clasp seems to be that of a preacher.

Vienna, 1793:

291 IO. WICLEFI . . dialogorū libri qttuor . . M.D.XXV. Small 4to. *in an elaborate and wonderful binding* [*Basel*] 1525 7 7 0

A rare suppressed book, edited by Otto Brunfels, and printed (it is supposed) at Basel. It has often brought high prices; for which reason J. R. K. caused this copy to be bound by Friedrich Schmidt at Vienna in 1793. It is in smooth red morocco, with a broad mosaic border of blue morocco outside, and a four-sided red morocco border inside the cover. The back flat with a lyre and a star in its panels. On the upper cover is stamped in gold "Ducentorum Florenorum pretio venditus vid. Vogt. pag. 724." Neither Padeloup nor Bozerian would have acknowledged this triumph of the Viennese binder, but it hints of both. Schmidt's green morocco label is on the flyleaf.

IV. Spanish Bindings.

£ s. d.

Catalonia, about 1220–1240:

292 HUGO DE S. VICTORE. Incipit liber magistri Vgonis de Arca Noe . . 52 *leaves;* Incipit de .vij. pncipalib' uiciis . . 38 *leaves;* Bernardi Tractatus de XII gradib' Supbie . . 33 *leaves*—3 parts in 1 vol. small folio, MS. ON VELLUM, *with painted and decorative initials; all written by the one hand; in the original binding*

Perscripto libro sit laus et gloria Xpo. Liber S. Marie PPL'. *About A.D.* 1210-20 105 0 0

White leather over thick wooden boards. Damaged though it be, it is an interesting example of early Spanish binding, done in the early part of the thirteenth century in the Monastery of Santa Maria at Poplete or Popelete in Catalonia—the place of burial of many of the Kings of Aragon.

Seville, 1550:

293 GREGORY (St.) LOS MORALES DE SANT GREGORIO PAPA . . *Colophon:* Esta traducion delos Morales fue hecha por . . Alonso aluarez . . Mill ɔ quiniẽtos ɔ catorze. Fueron impressos en . . seuilla . . Mill ɔ quinientos y quarenta ɔ nueue años . . 2 vols. small folio, *in the original binding done at Seville* 1549 3 3 0

Black calf. Inside the blind fillets, there is a roulette, also blind, of a running branch with a curl which encloses a four-leaved flower. This is the framework, flattened at the angles. The space inside is divided into an upper and lower square by quite rectangular impressions of the same roulette. Enclosed within each square is a quadrangle formed by gold tears (lachrymæ) with four combined gold fleurons in the centre, and an Italian fleur-de-lis in gold inside and outside each corner. A gold fleuron in each panel on the back. On the side of Vol. II, the outer blind roulette is quite rectangular, the inner one (which is not used to form two squares) is flattened at the angles. The gilt ornament in the middle is a lozange of lilies; in the centre a heart or wheel formed of Italian fleurons with a round of lilies like projecting spokes. Inside the top and bottom angles of the lozange, an Italian fleur-de-lis.—The edges are gilt and goffered.

Madrid, 1580–1616:

294 LA REGLA Y STABLESCIMIENTOS de la Cavalleria de Sanctiago del Espada . . *Colophon:* . . Madrid en casa de Frãcisco Sanchez. Año M.D.LXXVII.

Small folio, *in the original black calf, richly gilt* 1577 5 5 0

A Madrid binding about 1580. The sword is in gold and is stamped in the centre of a lozange on both sides. The lozange is within a square which has cornerpieces. This square has a triangular figure above and below which are united by compartments bordering the sides of the square. These compartments are full of figures of armour. Two sets of parallel fillets outside them, then an arabesque border and two more fillets. In each panel on the back there are two roses, with parallel horizontal lines between, above, and below them.

A noticeable feature in the ornament on the sides is the use of figures like fish-scales or armour-scales, such as Samuel Mearne used in London a hundred years later.

295 LA REGLA Y STABLESCIMIENTOS DE LA CAVALLERIA DE SANCTIAGO . . small folio, *bound for a Knight of the Order who was also a Conde of Spain* 1577 6 6 0

Olive morocco bound in Madrid (probably by an Italian hand) about 1615-16. On the sides there are first one gold and six blind fillets; next two gold and five blind fillets with half-figures of angels for the outer corner-ornament, an architectural fleuron in the inner corners. In the centre or the upper cover is the escutcheon of the owner: *trois bandes ondées, au chef chargé d'un taureau de gueules,*—surmounted by a coronet of eight points and eight pearls.—On the lower cover the central ornament is the gold scallopshell charged with a red sword. In the panels on the back, the bull of the escutcheon is used as an ornament.

At the end of the book, there are added two Papal rescripts concerning the order, dated 1584, and printed at Alcala in the same year; each certified in MS. as authentic by the notary Cosmas de Vega, at Madrid in the same year.

This may be a Spanish binding: in any case it is not unsuitably placed here.

Madrid, 1616: £ s. d.

296 LA REGLA Y ESTABLECIMIENTOS DE LA CAVALLERIA DE SANTIAGO DEL ESPADA . . Small folio, *bound in red morocco extra for* JOHANN ERNST FUGGER, *Knight of the Order* [*Madrid*, 1575] 8 8 0

Profusely gilt with centrepiece, sidepieces, and cornerpieces. The ornamentation of the corners springs from a vase in the style of French work twenty years later, and we find here several examples of the use of the dotted culot which had been introduced in the "Eve" bindings in France, as well as palm branches. We also see a cherub's head and two branches of foliage surmounting the centrepiece just as in some of De Thou's books, but of course not so well done. On the upper side the central ornament is the scallopshell (in silver) and red sword of Santiago, on the lower we find the arms of the Fuggers. The book was bound in Madrid for Johann Ernst Fugger when he entered the order in 1616.

There is no date or place of impression in the book. The King's last order is dated Madrid 1575.

Barcelona, 1630:

297 CAPITOLS DEL GENERAL DEL PRINCIPAT DE CATHALVNYA . . Barcelona . . MDCXXX. Small 4to. *red morocco extra, gilt edges* 1630 8 8 0

Bound in Barcelona at the time of issue. The centrepiece on the sides is an oval bearing the cross of Catalonia with fleurons and annulets in the angles. Outside the oval there is a frame of parallel fillets which curve outwards into three-quarter circles at the corners, and into a semi-circle at each side. In each of the rounded spaces there is a rose with additional leaves springing from its periphery. In all the other space there are sprays of foliage elegantly arranged in the "Eve" manner.—The back is gilt with fleurons.

Marques de Moya, 1620:

298 DOSIUS. *Title:* Cosmo . . Vrbis Romæ Aedificiorvm . illvstrivm qvæ svpersvnt . reliqviæ . . a. Ioanne Antonio . Dosio . stilo ferreo . . descriptæ . et . a . Io. Baptista de Cavaleriis . aeneis . tabvlis . incisis . repræsentatæ M.D.LXIX . . large 4to. *consisting of 50 engraved leaves of the ruins of Ancient Rome; bound for the Marques de Moya* 1569 10 10 0

Bound no doubt in Madrid about 1620. On the sides, an outer and an inner set of fillets consisting each of five blind and two gold lines. with gold fleurons inside the corners of the one and outside the corners of the other. The centrepiece is an oval, with fleurons, enclosing the arms of "Don Francisco Perez de Cabrera i Bobadilla M. de Moia." There are roses in the panels on the back; the rims of the cover are gilt with a floral roulette; the book has clasps, and the edges of the leaves are gilt and goffered.

Gaspar de Guzman, Conde de Olivares, 1630-35:

299 WOTTONI (Edoardi) de Differentiis Animalivm libri decem . . Lvtetiae Parisiorvm . . M.D.LII . . Small folio, *bound in red morocco gilt for the Count-Duke of Olivares* 1552 2 16 0

Bound for the famous Count Duke about 1630.

It afterwards came into the hands of Sir William Godolphin (about 1680) and has his name "Guil. Godolphin" written in a bold hand on the title.

300 BVTEONIS (Ioan.) Logistica, qvæ & Arithmetica vulgo dicitur . . Lvgdvni . . M.D.LX . .—PASCHASII HAMELLII . . Commentarius in Archimedis . . librū de numero arenæ . . Lvtetiæ . . 1557—2 vols. in 1, 12mo. *red morocco gilt, bound for the Count-Duke of Olivares* 1557-60 2 2 0

Bound in Madrid about 1630-35. This volume bears on its title, the MS. signature of "Guil. Godolphin."

Sir William Godolphin, British ambassador to Spain in 1671, remained there after his recall, became a Roman Catholic, and died in Madrid in 1696.

The arms of the Count Duke include a number of letters which have to be read as the initials of the following words: "Fortuna etiam invidente, adunat comitatum, grandatum, ducatum, ducatum, marchionatum, marchionatum, areis Hispalensis perpetuam præfecturam, magnam Indiarum cancellariam, primam Guzmanorum lineam." The C of Cancellariam, and the G of Guzmanorum, were accidentally transposed by the man who engraved the block or plate.

Don Juan de Austria, 1636-37:

301 GERMANIA INFERIOR vvlgo Nederlant Gallice Pays-Bas . . Antverpiæ . . MDCIII. Folio, *consisting of 22 coloured maps on 42 leaves; bound in red morocco, mended and rebacked* 1603 10 0 0

The ornamentation on the sides is, except for a border of metal-work kind, entirely heraldic. The royal arms of Spain occupy the greater part of the surface, with three

£ s. d.

princely crowns, the two outer ones having a griffin for crest, the one in the middle a tower from which a rampant lion rises, with a sword in its right paw. The collar of the Golden Fleece surrounds the shield. Below, there are two collateral impressions of another shield surmounted by a princely crown. It is five pots with a rampant lion among them, a bordure charged with eight fleurs-de-lis. The pots are a reference to the family of the Prince's mother, Maria *Calderon*. This volume must have been bound for him in his childhood, about 1636-7, in Madrid.

Madrid, 1640:

302 TACITO ESPAÑOL ilvstrado con Aforismos, por Don Baltasar Alamos de Barrientos . . *Colophon:* En Madrid, por Luis Sanchez. Año M.DC.XIV. Small folio, *bound over thick wooden boards in red morocco extra, gilt edges* 1614 — 3 3 0

This is an interesting imitation of the Paris work of 1625-30. It is a most elaborate piece of gilding, very well done although not quite equal to the models. There are three parallel borders on the side, lines being drawn from the inmost to the outmost angle so as to help the effect of a diminishing perspective. The two chief borders are composed of flowers, dentelle work, and triple dots; the inmost border consists only of triple dots and fillets. The centrepiece is a lozange of twining curves and culots, with similar work in the corners as well as a solid fleur-de-lis.

The bands on the back are fringed above and below with dentelle work.

Antonio de Calatayud, 1645-50:

303 SALAMANCA. *Engraved title:* Estatvtos HECHOS POR LA VNIVERSIDAD DE SALAMANCA . . Impressos en Salamanca por Diego Cusio Año de. 1625. *Letterpress title:* Constitvciones Apostolicas y Estatvtos . . Small folio, *in the original binding, with arms* 1625 — 2 16 0

The binding, although it looks like calf, is smooth-grained red morocco, gilt on the sides with fillets, a Florentine lily at each corner, and a large ornamental circle enclosing the Calatayūd escutcheon, which is fringed with a border of fleurs-de-lis and surmounted by a coronet that looks Ducal (but the Spaniards were not particular as to the forms of their crowns). The Florentine lily is the ornament in the panels. On the title-page we read "Ex libris Dni Antonij de Calatayúd Salmantinæ Universitatis Rectoris." For this man the book was bound in Salamanca about 1645-50.—In 1699 it was bought in Madrid by Gerard E. Frankenau, Secretary of the Danish legation.

Don Philip IV:

304 MACARII (Ioannis) Abraxas sev Apistopistvs, qvæ est antiqvaria de Gemmis Basilidianis disqvisitio . . Antverpiæ . . MDCLVII. Small 4to. *plates; purple morocco, splendidly gilt, gilt edges* 1657 — 21 0 0

The work is dedicated to Don John of Austria, and he must consequently have had a copy similar to this; the royal crown above the arms leaves, however, no doubt that here we have the one intended for the King. The binding seems to be Spanish, not Flemish; and is profusely covered with gold borders.

Cordova, 1660:

305 GONGORA. Contiene este volvmen las Obras, qve se han podido adquirir, de el gran Don Lvis de Gongora i Argote . . corregidas . . por las noticias que dexò su mesmo Auctor. En Cordoba. Small folio, *beautifully written MS. on paper, with* 611 *pp. of Poetry,* 22 *preliminary pp. and* 18 *pp. of Index; in the original smooth black morocco, lined, richly gilt* *About* 1660 — 42 0 0

Bound in Cordova in what was no doubt supposed to be a beautiful "Eve" style. Here are the geometrical forms and the interlacements, the sprays of handsome foliage, etc., with azuré fleurons and pine-apples at top, bottom, and sides, and gold stars dropped in all the spaces. In the panels on the back there are little stars in round and oblong enclosures. The rim of the cover has a double row of triple dots; the black morocco lining is gilt somewhat like the outside, except that all the spaces of the geometrical design are filled with running curves.

F. Estrada, who had the book in 1839, has marked in the Index the pieces which do not appear in the printed editions.

The original collector thus addresses the future reader: "Si reparares . . (O thou, to whose hands future ages shall bring this volume, if thou reflectest, thou wilt see how much thou owest to my solicitude. If thou be wise, ponder and judge; if thou be ignorant, thou owest nought to me nor to the author. Give the book to the press (to save it from the devourer of laurels and of immortalising palms). Reward my care and thy name shall live."

An account of the MS. and its contents will be found in Archdeacon Churton's Gongora.

Don Carlos II: £ s. d.

306 ZATRILLA Y VICO (Ioseph) ENGAÑOS Y DESENGAÑOS DEL PROFANO AMOR . . Napoles . . MDCLXXXVIII. 4to. *in a red velvet binding richly embroidered with gold and silver cord in raised designs, having silver clasps decorated with fine filigree work, gold wire, little stones, and silver nails; enclosed in a box covered with olive morocco and lined with velvet* 1688 60 0 0

THE DEDICATION COPY OF KING CARLOS II, SOBERANO MONARCA DE ENTRAMBOS MUNDOS. His arms and crown, with a frieze and the collar of the Golden Fleece, are worked on the sides, in the centre, in silver and gold wire and in silk threads of various colours. At the corners there are large fleurons in gold and silver cord. On the back a fine decorative design occupies the whole length, being worked in silver wire upon yellow silk and then imposed upon the velvet. The edges are gilt and goffered. In the centre of the clasp, there is an oval of gold wire and gilt ground bearing the King's monogram composed of *C L* in gold wire.—This is undoubtedly Spanish work, whether done in Naples or in Madrid.

The book was formerly in the library of Vincente Pedro Salvá (his autograph in pencil appears on the flyleaf), and was, in February, 1870, presented by Pedro Salvá to Mr. Gibson-Craig "como recuerdo."

Don Fernando VI:

307 . . INTERMEZZI per Musica da rappresentarsi nel Regio Teatro del Buon Ritiro. MDCCLVII-MDCCLVIII. 2 vols. small 4to. *red morocco, gilt edges, with the royal escutcheon and crown and broad ornamental borders on the sides* (*Madrid*) 1757-58 6 6 0

These two volumes (of which one contains the piece DON TRASTULLO, the other L'ORTOLANELLA ASTUTA) were printed and bound for the use of the King and the friends whom he took with him to the Italian playhouse within his palace.

Don Carlos III:

308 FEYJOO (Miguel) Relacion descriptiva de la ciudad y provincia de Truxillo en Peru . . Madrid . . 1763. Small folio, *portrait of the King, and three maps; red morocco extra, gilt edges, with the royal arms on the sides* 1763 5 0 0

309 IRIARTE (Joannes) Regiæ Bibliothecæ Matritensis Codices Græci MSS. . . volumen prius . . Matriti . . MDCCLXIX. Folio, LARGE PAPER, *red morocco extra, gilt edges, with blue watered silk linings, the King's arms and crown on the sides* 1769 3 0 0

310 CAULIN (Antonio) Historia Coro-graphica . . de la Nueva Andalucia provincias de Cumana Guayana y vertientes del Rio Orinoco . . 1779. Small folio, LARGE PAPER, *with map and plates; red morocco super extra, gilt edges, with the royal arms on the sides, the King's dedication copy* (*Madrid*) 1779 4 4 0

The map will be of value to anyone who is interested in the Venezuelan question.

Maria Amalia, Queen of Carlos III:

311 REGLA DE LA HERMANDAD, y Cofradia de las benditas Animas de el Purgatorio . . 1758 . . En Sevilla . . Small 4to. *red morocco extra, gilt edges* 1758 2 2 0

The sides are richly gilt with a lace border, a floral border, a lace border, corner and central fleurons, four figures of a trumpeting angel, and in the middle the crown and monogram of the Queen (composed of M and A).—The end-paper is figured with flowers and leaves in red and green upon a yellowish ground. There is a fleuron in each panel on the back.

The binding was probably done in Seville in 1759.

Infante Antonio:

311*CAÑIZARES (Joseph de) Don Juan de Espina en Madrid, comedia . . 4to. *red morocco extra, gilt edges, with the royal arms on the sides* *Madrid* (*about* 1775) 1 16 0

Beneath the royal arms is a wreath surmounted by a princely crown and enclosing the initials S. D. S. I. D. A. . A similar inscription is stamped on the back of the title: S. D. S. Y. D. A. That is soy del Señor Infante (Ynfante) Don Antonio.

Mosaic Binding, 1750-55: £ s. d.

312 SILVESTRE. LA PROSERPINA poema heroico jocoserio, dedicalo al Exmo. Sor. Marqves de Cvellar Dn Pedro Silvestre sv avthor. *Colophon:* En Madrid . . M. DCC. XXI. Small 4to. *engraved title and one plate; in a sumptuous mosaic binding* 1721 16 16 0

Probably the most ambitious and splendid binding ever executed in Spain. At the sale of the Salva-Heredia library, this volume was described as having been bound in Paris by Le Monnier about 1750, but it is evidently a Spanish imitation of the French mosaic bindings produced at the time by Le Monnier, Padeloup, and Derome. The leather is white kid or morocco; the ornamental design is carried out by inlaid bands of black and red leather gilt, which are disposed in geometrical and arabesque forms. On the sides, there is first a red band outlined with gold, as an outer frame. Next a broad border, which consists of geometrical interlacements at the top, bottom, and sides, with a large fleuron fitted in at the corners. This is done in black leather, outlined in gold, and also gilt upon the black surfaces with points, curves, and dots which follow and light the pattern. The spaces of the white leather are also gilt with subsidiary fleurons and curves harmonising with the black main design. In the middle, an oblong geometric figure of red leather (gold-outlined) encloses an arabesque of black leather decorated with internal gilding and surrounded on the white surface with a mass of gold dots. In each panel on the back, there is a frame of black leather bearing gold dots, which encloses a gold fleuron impressed upon the white leather; and at the bottom a square band of black gilt with a floral roulette of the Derome kind. Inside the edges of the cover is the "Boyet" roulette, and a lining of blue silk.

Madrid, 1756:

313 RODRIGUEZ CAMPOMANES (Pedro) Antiguedad maritima de la Republica de Cartago . . Madrid . . MDCCLVI. 8vo. LARGE PAPER, *map and plate; red morocco super extra, gilt edges* 1756 4 4 0

A grand binding, with watered blue silk linings. Most persons would describe it as a fine example of Dubuisson's dentelle work done in Paris, but I am inclined to think it a superbly executed Madrid imitation.

Metal-work, 1776:

314 MISSALE ROMANUM . . novis Missis . . auctum . Matriti . . MDCCLXXVI . . Folio, *bound for one of the Spanish Princes in red velvet, with richly embossed broad silver borders, centrepieces, and clasps* 1776 12 10 0

The centrepiece represents two folded arms clasping a crucifix, and is surmounted by a prince's crown. The broad silver border is of bold floral character, and the volume presents a fine example of repoussé work done apparently for one of the sons of Don Carlos III.

Mexican Spanish, 1770:

315 MISSA GOTHICA seu Mozarabica et Officium itidem Gothicum . . Angelopoli . . MDCCLXX. Small folio, *with 3 plates by a Mexican artist; calf extra* (*Puebla*) 1770 4 4 0

With a floral gold border, and a centrepiece with figures of the Virgin and St. Isidore; a rose surmounted by a crown in the panels on the back.

V. Italian Bindings.

Veneto-Lombard, 1460-80:

316 TIBULLI CARMINA; Epistola Saphos; Ovidii versus de morte Tibulli. Small 8vo. BEAUTIFUL MS. ON VELLUM, *with an illuminated border to the first page; in the original binding (rebacked)* *About* 1460 *sold*

Wooden boards, covered with stamped black leather, on the sides of which there are four sets of triple fillets. The inmost rectangular space is blind-tooled with clubbed saltires, forming lozanges in a sort of lattice-work, with a besant stamped in each lozange. The space between the second and third sets of fillets is impressed with an architectural or pilaster border composed of treble-clusters of leafage bound with transverse bands. In the corners between the third and the outmost set of fillets there are rows of annulets. This is probably a Venetian binding of about 1460-65.

317 IVSTINI Breviatoris Historiarum Throghi Pompeii libri XLIV. Small folio, MS. ON FINE VELLUM, *with an illuminated initial and half-border on the first page; in the original binding (rebacked)* *About* 1460 12 12 0

Wooden boards, covered with stamped brown leather. Bound apparently at the same time and by the same binder as the Tibullus, but in better condition and with sharper impressions of the tools. There is on the sides a square central space, ruled with five fillets and enclosing a circular group of interlaced knotwork. This square

Veneto-Lombard, 1460-80—*continued.* £ s. d.

rests upon the face of a rectangle stamped with clubbed saltires forming a lattice-work, like the side of the Tibullus, but without the besants. Outside the rectangle there are two sets of fillets united at their corners by diagonal lines; then the same foliated column or pilaster which appears on the Tibullus; and outside of that, two more sets of fillets. Venetian binding, about 1460-65. It is of the same kind and character as that of the Brunetto Latino below.

318 BIBLIA LATINA. 12mo. **MS. on very fine thin vellum,** *written at the end of the thirteenth century by an Italian hand in beautiful but extremely minute Gothic characters, in double columns;* 50 *lines to the column; in a fifteenth-century binding, done about* 1470 *About* A.D. 1300 0 0 0

Bound over wooden boards, in smooth-grained reddish goatskin. The decoration was done with blind tools. There are two outer rows of fillets, triple and quadruple, and two inner, also triple and quadruple. Four diagonal lines at the corners connect the outer and inner rows of each pair; and between each pair, there is a twisted chain of knotwork. In the centre there is an ornament composed of a series of Florentine lilies, alternately upright and reversed. The back of the binding is repaired, but this was done in the early part of the last century.

319 ÆSOPI VITA ET FABULÆ . . (*Latine*). 8vo. BEAUTIFUL MS. ON FINE VELLUM, *wanting a leaf at the beginning, and having the margins of some leaves cut away; with some illuminated capitals; in the original binding* *About* 1465-70 12 12 0

Wooden boards, covered with stamped black letter, in excellent condition. There are on the sides three parallel sets of quadruple fillets. Between the second and the inmost, there is a border of S S, these letters alternately facing right and left. It might also be called a border of ω, as the curves are united at the bottom in a sort of fleur-de-lis. In the central space is a knotwork ornament resembling a vertical combination of crosses. The panels on the back are scored with transverse diagonal lines. This is a Venetian binding of about 1475.

320 BRUNETTO LATINO. EL TESORO . . *Colophon:* A Triuiso . . M.cccc.lxxiiii.

Small folio, **First Edition;** *in the original binding* *Treviso,* 1474 24 0 0

Wooden boards, covered with light brown morocco (*i.e.* goat's skin), on which there are impressed two broad rectangular borders of intersecting knotwork, in blind tooling. There are three heavy double bands on the back, with four panels, these panels being diagonally crossed with rows of triple lines, which form lozanges. Damaged at the corners, and at top and bottom.

On the edges, the title is painted in red letters in this form "TEXORO DE SER BRUNETO." This binding and lettering were done before 1480.

321 SENECA. *Fol.* 1: Incipit Lucij Annei Senecæ cordubensis liber de moribus . . *At end:* . . Liber epistolarum moralissimi Senecæ finit fœliciter . . Impressum Tarnisij per Bernardum de Colonia Anno domini . M.cccc.lxxviij.

Small folio, *fine copy in the original binding* 1478 5 0 0

Wooden boards, covered with a reddish grained leather which seems to be morocco. The centrepiece on the sides is a combination of knotwork forming a little lozange at top and bottom and three larger lozanges in a vertical row between them. This is framed within a rectangular row of thorny branches, intertwining in the form of continuous circles which enclose flowers. Next two sets of fillet, then a border resembling ornamental metal-work forming wreathy shapes like vases with a rose between each. Venetian binding about 1480.

An inscription on the last leaf records the ownership of Francesco Barbaro, son of the Magnifico Daniel, and states that he bought it with his father's money (about 1500).

Perugia, 1489:

322 [CAVALCA] SPECCHIO DE CROCE . . 94 *leaves, the last a blank, Roman characters, thirty-three lines per page. S. n.* [Florence, 1480?] —VITA ET TRANSITO ET LI MIRACOLI DEL BEATISSIMO HIERONIMO . . 120 *leaves, the first a blank, Roman characters,* 30 *lines to the page. S. n.* [Venet. 1478?]—ANTONINUS. INCIPIT CONFESSIONALE in vulgari sermone . . P. dnm. Anthoniũ archiepm Floreñ. 50 *leaves, the first a blank,* Gothic letter, *in double columns,* 41 *lines per column. S. l.* [*Venice?*] M.cccc.lxxxiii (1483)—

3 vols. in 1, small 4to. *in the original binding* 14[78-]83 5 5 0

Bound (probably in Perugia) in 1489 for the owner (a jurist named Ptolomeo

£ s. d.

Dante del Vantaggio) in calf over paper boards. The ornamentation, in blind-tooling, consists of fillets forming compartments; one space, as a border, filled with arabesque, the centre stamped with a pattern of curved lozanges within circles. The black is plain except for the diagonal-cross hatching in the four panels. The owner's note on the flyleaf is "+ 1489 || Spechio di croce Transito dSan girolamo Confessione dluescbo antonino no xliij. A ptolomeo dant' deluantaggio."

Venice, 1492:

323 BIBLIA VULGARE HISTORIATA (**THE MALLERMI BIBLE**). Small folio, *with beautiful woodcuts in contemporary colouring; in the original binding, a very fine and large copy Venetia per Giouanne Ragazo di monteferato A instantia de Luchantonio di Giunta . .* M.CCCC.LXXXXII . . (1492) 250 0 0

Bound in reddish yellow calf or goat's skin, the back and edges repaired at an early date. The ornamentation on the sides was originally gilt, but the gold has only remained in places, so that the work now seems to be chiefly in blind-tooling. There are four compartments of rectangular borders: a running line of crescents or half-moons, a line of Florentine fleurs-de-lis, a line of lozangy interlacements, and a row of interlaced circles through which runs a line of oblong links. In the centre there are three compartments, the middle portion being a composite decoration of circles and curvilinear lozanges. The mending and the brass pieces which are added at the centre and corners are very early, not later than 1510-20.

Florence, 1494–1503:

324 [ANTHOLOGIA GRÆCA] . . [A]ΝΘΟΛΟΓΙΑ ΔΙΑΦΌΡΩΝ ΕΠΙΓΡΑΜΜΑΤΩΝ . . *Colophon:* Impressvm Florentiae per Lavrentivm Francisci de Alopa . . M.CCCCLXXXXIIII. Small 4to. **First Edition**; *fine copy in the original binding* 1494 25 0 0

The sides are decorated in blind-tooling. The outmost space between the fillets contains a row of conventional roses (septfeuilles); the next space is filled with a border of metal-work pattern. The central space is in three compartments tooled to suggest a lozange flattened at the sides. The lozange is formed of knotwork, as is also the rectangular three-panelled figure that lies across it. These three panels are latticed, like windows, with roses on the panes. The back is a modern addition. This binding was probably done in Florence before the end of 1494.

325 VALERIVS FLACCVS . . *Colophon:* Impressum Florentiæ opera & impensa Philippi bibliopolæ . . M.CCCCCIII . . 12mo. *bound in black or dark brown goatskin, tooled on the sides with blind fillets, gilt in the spaces with a border and a centrepiece, the edges goffered and gilt, the back plain except for the figure of an X in each of the four panels formed by blind-stamping* 1503 4 10 0

The gold border is of metal-work pattern, the motif of which is a constant succession and interlacement of circle and lozange in modified shape. The centrepiece is an upright line formed by lozanges of gilt knotwork.—If this be Florentine binding of 1503, it resembles perfectly the Venetian work of 1508 (which follows below), both in leather and in decoration.

Venice, 1508–25:

326 PLUTARCHI Apophthegmata . . Small 4to. *a beautiful copy of the various Apophthegmata selected from Raphael Reggio's Latin translation of the Opuscula, bound together specially for presentation to the Doge Leonardo Loredano, to whom they were dedicated (with his arms emblazoned on the first page, and the initials of the pieces illuminated); in dark brown smooth-grained morocco, gilt and goffered edges* (*Venice*, 1508) 15 0 0

Within a gilt border of metal-work pattern, there is a middle compartment having gilt knotwork suggesting a cross within a circle as the centrepiece, knotwork lozanges above and below, and fleurs-de-lis as cornerpieces. The fleurs-de-lis in the panels on the back are of later addition.

Venice, 1508-25—*continued.* £ s. d.

327 TEBALDEO. *Fol.* 1 *blank.* *Fol.* 2: Illustris: March. Mantue . . *Fol.* 3: ANTONII THEBALDEI Ferrariensis ad inclytam Isabellam Estensem March: Mantvae: *Fol.* 175: . . Finis. Impresso in Modena per . M . Dominico Rocociolo ne lanno . M.cccc.lxxxxviii . . *Fol.* 174: Francisci Rocociolo . . Epigrāma . . 174 *reverse: printer's woodcut mark.* Small 4to. *very fine copy in the original binding* 1498 30 0 0

A beautiful and well preserved example in smooth olive morocco gilt over thick paper boards. The sides are decorated *with blind fillets*, and broad gilt rectangular borders of metal-work pattern; gold stars in the space between the two borders. Within the inner border there are three gilt lozanges of knotwork and at the corners little gold leaves. The back is flat, and has four panels, scored in blind tooling with diagonal lines forming lattices, with little roundels in the spaces. The edges are plainly gilt.—This seems to be a Venetian binding done about 1510-15. (*See illustration.*)

The text is entirely in Italian verse.

328 ERASMUS. Pacis Querela . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri mense Avgvsto. M.D.XV. 12mo. *in the original binding* 1515 10 10 0

Black calf, stamped on the sides in the German or Dutch style, in blind tooling. The outer compartments is a broad rectangular border filled with architectonic decoration of vases and arabesques forming a column. Inside there are double lines of intertwining spirals, with roses in the enclosed spaces. The back, which is damaged, was gilt late in the seventeenth century. The edges were gilt for their French owner about 1670 with some ornamentation which includes a monogram of the letters F R A N G E, which seems to mean Franquin de Saint Ange. On the blank page at the end of the dedication the same monogram is repeated under the arms of the owner which are there emblazoned (gules, a chevron or, three trefoils argent) with angels winged as peacocks for supporters.

With the bookplate of B. H. de Fourcy.

329 STEPHANUS BYZANTIUS. Στέφανος περὶ Πολέων . . *Colophon:* Venetiis apud Aldum . . M.D.II . . Small folio, *fine copy in the original binding* 1502 7 7 0

Black calf, stamped on the sides in blind tooling. There is a broad architectonic border like that on the Erasmus, then an inner border of intertwining spirals broken at intervals by roundels, and finally a lozange formed of arabesque decoration, with a lozangy iron-work ornament at each corner. The back is modern, but the decoration on the sides is striking and handsome.—The name of Jacques Vintimille of Rhodes, appointed counsellor in the parliament of Burgundy, with the date of 1550, is written in Greek on the last blank page. Notes by Maurice David and others are written on the margins throughout the book.

330 CORONA DELA VIRGINE MARIA . sive Sete Alegeze . . Small 4to. Roman letter, *double columns, with woodcuts; in the original binding* *S. n.* [*Venice about* 1510] 10 10 0

Wooden boards, covered with brown calf, decorated in blind-tooling. On the sides, there is a border of a metal-work pattern, with two squares in the middle space, each square having a metal-work lozange as the centre, with a star or rose at each corner. Three thick bands on the back; a large asterisk or eight-pointed star in each of the four panels.

331 CÆSAR. Aldus, 1513. 12mo. *fine copy in the original binding* (*Venice*, 1513) 7 10 0

Smooth red morocco over wooden boards, the sides decorated in gold with single fillets, each side of the inner frame-line curving out into a semi-circle in the middle; with a lozange of knotwork for centrepiece, and corner ornaments of roses. The edges are gilt and goffered, and the back is crossed in each of its four panels with diagonal lines in blind-tooling, points or rings in the interstices.

332 IOANNIS GRAMMATICI in Posteriora resolutoria Aristotelis Commentaria . . (*Græce*) *Colophon:* Venetiis apud Aldum mense Martio . M.DIIII. Small folio, *very fine copy in the original binding* 1504 100 0 0

Citron morocco gilt, with a cameo ornament in relief, in the centre on each side. This is a remarkably fine example of its kind. In addition to blind-tooled fillets on the sides, there is a broad rectangular border in gold, of metal-work pattern with ornaments at the outer angles, and gold fleurs-de-lis ranged in the outer margin.

Venice, 1508-25—*continued.* £ s. d.

Within the border there is a blind-tooled lozange enclosing the centre-piece, which is, as said above, a cameo in relief. On the upper cover it is a representation of Castor and Pollux riding down their foemen; on the lower, it is Orpheus charming the brutes with his fiddle. The angle ornament is varied on each cover. The edges are painted with the Grecian fret; and the four panels on the back (with three heavy bands) were original scored with blind-tooled diagonal lines of lattice-work. A later owner has filled them with French fleurs-de-lis in gold.

"The cameo on the upper cover is similar to a bronze plaque attributed to Moderno . . it bears the legend Dvbia Fortvna. It occurs as the reverse of a medal bearing the legend Diva Ivlia primvm felix, and also on one of Francesco Sforza."—*Burlington Fine Arts Club, Catalogue of Bookbindings.*

333 CÆSAR . . . commentariorum de bello Gallico libri. VIII . . *Dedication:* Aldus Lectori . . M.D.XIII. *Colophon:* Venetijs in ædibus Aldi & Andreæ Soceri. 12mo. *in the original binding* (1513) 5 5 0

The binding is black goatskin (morocco) upon wooden boards, and is decorated in blind-tooling. The outer border is rectangular with metal-work pattern; the inner compartment has a lozange also formed of a metal-work design. Within the lozange is the gilt lettering COM CÆS with two leaves above and two below. There are four roses in the space between the lozange and the rectangular figure. There are three bands on the back; diagonal cross-lines in the four panels. This binding was done between 1513 and 1516.

334 BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO. *Colophon:* Impresso in Vinegia per Gregorio de Gregori . . M.D.XVI. . Small 4to. *in the original binding* 1516 20 0 0

Smooth black morocco (goatskin) decorated in blind-tooling. There is an outer and an inner rectangle, and an inmost lozange all formed of metal-work pattern. Within the lozange is for centrepiece a pot-au-feu (a vase with flames issuing from it), and a design of the flames (without the vase) occupies each of the four corners outside the lozange. Three bands on the back; diagonal cross hatching in three of the panels, lines forming a star in one. This binding is considered by Eugène Piot to indicate the ownership of Francesco Maria della Rovere, Duke of Urbino, who died in 1538.

335 BEMBO. GLIASOLANI DI MESSER PIETRO BEMBO. *Colophon:* Vinegia nelle Case d'Aldo Romano & d'Andrea Asolano . . M.D.XV. . 12mo. *fine large copy in the original binding* 1515 2 10 0

Smooth black morocco, over wooden boards; gilt on the sides with single fillets, each curving out semi-circularly in the middle; with a rose at each corner. The centrepiece is a lozange of knotwork; the edges are plainly gilt, and the back is modern.

336 AVLII GELLII NOCTIVM ATTICARVM libri vndeviginti . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XV. 12mo. *with a few MS. notes; fine copy in the original binding* 1515 3 3 0

Smooth black morocco on very thick paper boards, gilt with a double row of fillets which progress in straight parallel lines, intersecting at top and bottom and in the middle. At the juncture in the middle on the obverse is the word GELLII, on the reverse NOCTES. The back has three bands, and four panels, these being blind-tooled with diagonal lines which advance, stop short in the middle and return, interlacing where they meet.

337 POMPONIVS MELA. IVLIVS SOLINVS. ITINERARIVM ANTONINI AVG. VIBIVS Seqvester . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M. D. XVIII. 12mo. *in the original binding* 1518 2 16 0

Smooth brown morocco, decorated in blind-tooling. Within two rows of fillets (double and quadruple) there is a thick border of interlaced knotwork; inside that, a border of running chain-twist, then a plain centre with a lozange of knotwork. There are three bands on the back; the four panels are covered with double lines of lattice-work. The anchor on title and the anchor at end are illuminated in gold.

338 ASTRONOMICI VETERES. Iulii firmici Astronomicorum libri . . *Colophon:* Venetiis cura, & diligentia Aldi Ro. . . M.ID. .

Small folio, *woodcuts; wormed in the margins; in the original binding* 1499 9 9 0

Smooth black morocco, gilt on back and sides. There are two rectangular borders

Venice, 1508-25—*continued.* £ s. d.

on the sides, the outer one of knotwork, the inner of a metal-work pattern. The centre is stamped with an upright combination of roses and metal-work in a figure which resembles a cross, a lozange, and a cross. At the inner angles there are genuine fleurs-de-lis ; and between the two borders there is a lettering "Iv. Fir. M. Man. Ara.", *i.e.* Firmicus, Manilius, Aratus. The edges are gilt and goffered ; there are four thick bands on the back, making five panels over each of which is a gilt band of metal-work pattern.

339 PLAUTUS. Ex Plavti Comoediis . xx . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae Asvlani soceri . . M.D.XXII. 8vo. *with some MS. corrections on the margins by a contemporary hand; fine copy in the original binding* 1522 6 6 0

Dark smooth-grained morocco, full-gilt on the sides with arabesque ornamentation of metal-work pattern. The border compartment is stamped with finer and smaller tooling; the inner design is large and bold with an escutcheon in the centre. There are gilt leaves at the corners ; and the edges are gilt and goffered. The back is modern, lettered and overlaid on the old bands (three large and four small ones).

The escutcheon is the ragged staff (or tree-trunk) with two fleurs-de-lis above, and two below, all three pieces arranged as bends.

340 SENECAE (L. Annaei) Natvralivm Qvaestionvm libri VII . . *Colophon:* Venetiis in aedibvs Aldi et Andreae Asvlani soceri . . M.D.XXII. 8vo. *in the original binding, from the Auchinleck library* 1522 9 0 0

Smooth black morocco, gilt on the sides with the same pattern as filled the inner compartment of the Plautus, but without the border compartment. In the central space, instead of an escutcheon, are the initials G. A. C. The back is flat with three bands and four panels, bearing the original lettering "Sen. Nat. Qvaest."

341 CICERONIS (M. T.) de Philosophia volvmen primvm [et secundum] *Colophon of the second volume:* Venetiis in aedibvs Aldi et Andreae, Asvlani soceri . . M.D.XXIII. 2 vols. in 1, 12mo. *with the initials illuminated; fine copy in the original binding* 1523 14 0 0

Smooth black morocco, partly gilt on the sides, and having the edges gilt. The decoration on the sides consists of two outer rectangular fillets, in blind-tooling, and an inner one curving out at the middle into segments of circles. The sides bear, in gold, the lettering M.T.C. Phi., and, horizontally across the centre, the motto "Et tua scriberis in albo." Above and below this motto there is a fleur-de-lis (of Italian form) in gold on each side. The back is original, with five bands and six panels, but a lettering has been added on labels by a modern binder.

This book belonged formerly to Renouard. Inside the cover are the labels of two later owners : E. V. Utterson, and Horace Earl of Orford. It is in excellent condition.

342 AVLI GELLII Noctivm Atticarvm libri vndeviginti. Aldvs *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XV. 12mo. *fine copy in the original binding* 1515 3 3 0

Smooth olive morocco, gilt with fillets and leaflet cornerpieces in gold, as well as an intitulation on the upper side. The edges are gilt and goffered with knotwork ; the back is plain (three thick bands and four panels) with a little zigzag ornament in a small compartment at top and bottom.

Florence, 1525-6:

343 CICERONIS (M. T.) Orationes à Nicolao Angelio . . excvsæ. *Colophon:* Impressum Florentiæ Sumptu Philippi Iuntæ Anno. D.XV . . supra mille . . 12mo. *very fine copy in the original binding* 1515 5 15 0

Smooth citron morocco ; richly gilt on the sides with a broad border of interlaced knotwork, the inner space bearing an oblong ornament of metal-work style flanked by six roses, and having four Florentine fleurs-de-lis at the angles. The edges are gilt and goffered with a knotwork pattern. The back (slightly mended at top and bottom) has four panels, each of them scored with black lines to imitate a conventional star.

This is a beautiful example of Florentine binding. (*See illustration.*)

344 LUCAN. Annei Lvcani Poema nvperrime impressvm . . 1522 . . *Colophon:* Finem sortitus est Lucanus iste Lugdun . . in officina Guillelmi huyon calchographi. Anno domini. M.dxxi . . 12mo. *in the original (or perhaps second) binding* 1521 4 4 0

Smooth olive morocco, ornamented on the sides with a broad blind-tooled border of interlaced knotwork. The inner compartment encloses four gold lozanges (metal-work style) arranged *in pale*, and flanked by two lines of cinqfeuilles also in gold. The four panels on the back are scored with black lines in the form of an X.—This binding is not Lyonnese, but Italian (probably Florentine); and shows how soon the book made its way into Italy to justify the complaints of Aldus against the Lyonnese pirates.

Venice, 1525–35: £ s. d.

345 CATVLLVS. TIBVLLVS. PROPETIVS (*sic*). *Colophon:* Venetiis in aedibvs Aldi . . M.D.II . . *On the back of the last leaf:* Catvllvs. Tibvllvs. Propertivs. 12mo. *with MS. notes; a very large copy in the original binding* 1502

The book remained evidently stitched or in sheets until it was bound about 1525. It is in smooth olive morocco bearing on the sides a lozange within a rectangular figure, the lines of the latter curving out into semi-circles at their middles. This ornamentation is done by single gold lines accompanied by parallels in blind-tooling. In the centre of the lozange is a dragon in gold; and gold trefoils are stamped at the outer corners of the rectangle. There is no gold on the back; simple X figures are scored upon the two middle panels; while upon the upper and lower panels there is close diagonal cross-hatching. The book-label of Horatio Earl of Orford (Sec. XIX) is pasted within the cover.

346 LIVIUS. (Vols. I, II, III:) Ex XIIII. T. Livii Decadibvs. Prima, Tertia, Qvarta . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri M.D.XVIII[-XIX-XX]—(Vol. IV:) Titi Livii . . Epitomae . Lvcivs Florvs [Polybii Historiarvm libri qvinqve in Latiam conversi linguam . .] *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XXI. 4 vols. 12mo. *fine copies in the original binding* 1518-21 10 0 0

Smooth morocco, Vols. I, II, and IV being in olive, Vol. III in brown. Vols. I, II are gilt on the sides with a double fillet, trefoil corner ornaments, a central circlet with the lettering, and, above and below the circlet, a boar's or dragon's head. Vol. IV varies slightly in the cornerpieces and the dragon's head is put within the circlet, instead of outside it. All three volumes bear, within the circlet on the lower side, the owner's initials: F: G: EQ. The third volume has no gilding except the lettering on the upper cover, and the figure (a back view) of a naked boy upholding a swelling sail, upon the lower; the rest of the ornament being blind-tooled. It is of the same style and period as the others, perhaps two or three years later. The backs of all the volumes are plain and uniform, with three thick bands and four panels; cross-hatched at the extreme top and bottom only.

347 Q. HORATII FLACCI Poemata omnia . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XIX. 12mo. *in the original binding, rebacked* 1519 2 16 0

Smooth black morocco, blind-tooled on the sides with a peculiar style of ornament. Diagonal lines divide the surface into sixteen narrow compartments, alternately stamped two and two, with rows of interlacing zigzags forming lozanges, and with sparse leaflets. The sides are a little worn and the back is new.

348 LIVIUS. Decas Qvarta . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XX. 12mo. *in the original binding, a fine example* 1520 6 6 0

Smooth citron (or olive) morocco on very thick paper boards; gilt on the sides with an inner and an outer set of parallel fillets, the inner lines curving out at the middle so as to intertwine with the outer row. There are floral cornerpieces like fleurs-de-lis; the centrepiece is a circle enclosing four intersected triangles, with roses and floral lozanges above and below. The back is mended, but it has still its original four panels with a gilt rose within a blind-tooled lozange upon each.

349 GAZA. Theodori Grammatices libri . IIII [*Græce*] . . *Colophon:* Florentiæ per hæredes Philippi Iuntæ . . M.D.XXVI . . 12mo. *fine copy in the original binding* 1526 4 4 0

Smooth black morocco, probably Venetian, rather than Florentine binding; a fine example. On the sides, there is a double fillet, rectangular, except that it curves outward at the middle on each side into a semi-circle. There is a circular centrepiece outlined in gold and enclosing on the upper cover a gilt lettering "Theodori Gra," on the lower a gilt escutcheon. There are roses in blind-tooling at the angles. The back is plain, three bands with four panels; the edges are gilt and goffered.

The escutcheon is sable (?) two fesses or; with a chief or, bearing a double-headed eagle, sable (?).

350 OVID. P. O. Nasonis Metamorphoseos libri XV . . *Colophon:* Florentiæ per hæredes Philippi Iuntæ . . M.D.XXII . . 12mo. *some writing on the title; fine copy in the original binding* 1522 2 16 0

Smooth black morocco (or calf) decorated on the sides in blind-tooling with an outer rectangular border of arabesques in metal-work style. On the inner space a central bust of some Roman emperor, flanked by four roses, is impressed on the upper cover; on the lower it is the favorite figure of a naked boy upholding a swelling sail. A dolphin is placed under his feet. On both covers there is a quadrant ornament at each angle. There are three heavy bands on the back; the first and the fourth of the panels are scored with diagonal lines like an X. This binding is not Florentine but Venetian, and must have been done about 1530.

Venice, 1525-35—*continued.* £ s. d.

351 DANTE. Comedia di Danthe Alighieri . . cō l'espositione di Christophoro lādino . . MDXXIX *Colophon:* . . Venetia . . M.D.XXIX . . Small folio, *with a portrait of Dante on the back of the title, and a small woodcut at the beginning of each canto; in the original binding of white leather, tooled in black* 1529 24 0 0

An arabesque border between two fillets, then a blank border, another fillet which has a leaf outside the corners, and a fleuron inside, and a boar's head strung upon the middle of each line. In the space between this and centrepiece the boar's head is repeated four times. The interior ornament is rectangular, framed with a double fillet having a leaf and a fleuron at the corners. Over it falls a geometrical figure composed of twelve united curves, filled inside with arabesques of metal-work style, except in the eight-sided centrepiece, in which we see a little winged Cupid holding the bow from his shaft has just been sped.

352 MARTIALIS. *Colophon:* Venetiis in aedibvs Aldi, mense Decembri . M.DI. . . 12mo. *a beautiful copy on Thick Paper, in Aldine binding* 1501 18 0 0

Smooth olive morocco, gilt on the sides, back, and edges. On the sides there is a cinquefoil at each corner, a broad ornamental border of metal-work pattern, and, for centrepiece, an oblong ornament within an almond-shaped figure of similar kind, the intitulation MAR above it, and leaflets at the inner angles. In each of the four panels on the back a gilt cinquefoil at the intersection of blind lines that form an X. The edges are gilt and goffered. This is a fine specimen of Venetian ornamental binding.

353 CANTUS MONASTICI FORMULA . . *Colophon:* Cantorinus ꝛ processionarius . . in officina Luceantonij Junte florētini Venetiis excusus . . M.D.xxxv . .

12mo. *in the original binding* 1535 6 6 0

Bound in smooth red morocco over wooden boards, for Elena Zibramonte, whose name is stamped on the sides. The back is full-gilt in eleven compartments on the three panels it consists of, with a running branch or tendril ornament; the sides have broad borders of metal-work pattern, an oblong centrepiece of similar style with corners. The edges gilt and goffered with a wavy cord. The original clasps are perfect.

The full-gilt back is a remarkable innovation here.

354 MUSÆI opusculum de Herone & Leandro. [*græce et lat.*] Orphei argonautica . . [*græce*]. *Colophon:* Venetiis in aedibvs Aldi et Andreae . . M.D.XVII . . 12mo. *with the initials illuminated; fine large copy in its original binding* 1517 6 6 0

From its size, this copy must have remained in sheets till it was bound, about 1535. The leather is dark brown calf, gilt on the sides with an outer rectangular border of running branches, flowers, and tendrils; an inner rectangular border formed of a chain of annulets or daisies, having one of these annulets at each corner, and a single one in the centre. The back is a modern reparation.

355 SENECA. Scenecae (*sic*) Tragoediae. Aldvs. *Colophon:* Venetiis in aedibvs Aldi et Andreae soceri . . M.D.XVII. 12mo. *in the original binding* 1517 6 10 0

Smooth red morocco, the edges gilt and goffered, the sides geometrically gilt, in single lines, with three fillets of which the inner two intersect at various angles. The middle space is filled with an upright chain of four linked rings, a gold star of six points in the centre of each ring. The back has three thick bands and four alternate narrow ones all gilt, each of the former with a horizonal line, each of the latter with diagonal lines running downwards from right to left. The second, third, and fourth panels contain a gilt lettering "se ne tra." Although stated above to be the original binding, this may have been a second covering put on about 1535.

Florence, 1540:

356 MACHIAVELLI. Libro della Arte della Gverra di Niccolo Machiavegli . . *Colophon:* Impresso in Firenze per li Heredi di Philippo di Giunta. M.D.XVVIIII (*sic*). 12mo. *in the original Florentine binding* 1529 2 10 0

Smooth black morocco; with a broad gold border on the sides, composed of a chain of Florentine fleurs-de-lis alternately placed upright and reversed. The centrepiece is a round chain of twisted gold links enclosing, on the upper side a lettering Il Ma | chiavelli | D.R.M; a lozangy ornament above and below the roundel, a little leaflet at each angle. On the lower cover the space within the roundel is divided into compartments with four leaflets in the central lozange. The four panels on the back are gilt with diagonal lines, left to right and right to left, which meet but do not intersect. This binding is not earlier than 1540, but was probably the first covering of the book. Lord Carteret's bookplate is found inside.

Florence, 1540—*continued.* £ s. d.

357 EVRIPIDIS Tragoediæ octodecim (*Græce*) . . Basileæ apud Ioan. Heruagium anno, M.D.XXXVII . . *divided into* 2 vols. small 8vo. *very fine copy in its original binding* 1537 6 6 0

Brown calf, fully gilt on the sides, with gilt edges. A broad border of metal-work pattern, with Florentine fleurs-de-lis at the angles, encloses a lozange formed of a chain of gold twist within gilt and blind lines. There are French fleurs-de-lis at the corners of the lozange, and, in the middle, a gold wreath encircling a stamped escutcheon. The back is plain, with eight bands, cross-hatched in the first and ninth panels.

The escutcheon is that of the Marchioni of Genoa, or of the German Lichtenstein, but whoever the owner was, the binding was done in Italy about 1540, most probably at Florence.

Venice, 1540–45:

358 STATII Sylvarvm libri qvinqve Thebaidos libri dvodecim Achilleidos duo. *Colophon:* Venetiis in aedibvs Aldi . . M,DII. 12mo. *fine copy in Venetian binding* 1502 6 6 0

Smooth red morocco, richly gilt on the sides. There is a double broad border, the outer part being knotwork interlacements of square pattern, the inner metal-work arabesque. The inmost space contains a round centrepiece and floral cornerpieces. The round is formed by a kind of wreath enclosing two crosses of fleurs-de-lis, and has projections at top and bottom. The edges are gilt and goffered with knotwork. The back has three thick bands with a single horizontal stripe, and four slender ones with diagonal strokes left to right down. Metal-work patterns in blind-tooling fill the panels.

359 SCENECAE (*sic*) Tragoediae . Aldvs. *Colophon:* Venetiis . . M.D.XVII . . 12mo. *large copy, with a stamp of ancient ownership on the first two leaves; Venetian binding* 1517 8 8 0

A fine ornamental binding of smooth black morocco, fully gilt on the sides, with a rectangular border and large centre and corner decorations, all in metal-work pattern. The title SENE TRA GOE is stamped in the centrepieces. The back has alternating bands, thick with straight, and thin with oblique strokes. The edges are gilt and goffered. The binding is probably the first covering of the book, notwithstanding that it was done about twenty years later than the printer's work.

360 IL PETRARCHA con l'espositione d'Aessandro Vellvtello . . M.D.XXXII. *Colophon:* . . Stampate in Vinegia per Maestro Bernardino de Vidali . . Mille cinquecento trentadue. 12mo. *in the original binding* 1532 12 0 0

Smooth black morocco, fully gilt on the sides. The outmost rectangular border represents a gold chain consisting of oblong links and tiny rings. Within it is a frame of geometrical character, two sets of double lines forming a border with angular intersections and corners. Inside, a rectangular figure formed by plain double lines intersecting at the corners; and within it a set of double-lined lozanges interlaced and intersecting. Cornerpieces of long slender leaves, and a line of the same leaves running down the middle of the lozanges. Little trefoils are arranged in lozange wise at all the intersections. The edges are gilt and goffered with knotwork. The back has ten panels, with four thick bands and five alternate narrow bands, these last being gilt with diagonal lines running downwards from left to right. This ornamentation of the back was a new fashion which only began after 1530. It is apparently not of Aldine origin, as the simpler style continued to prevail in the great printer's workshop for some time. (*See illustration in L. P. issue.*)

361 CASTIGLIONE. IL LIBRO DEL CORTEGIANO DEL CONTE BALDESAR CASTIGLIONE. Aldvs . . *Colophon:* In Venetia nelle case delli heredi d'Aldo Romano, et d'Andrea d'Asola . . M.D.XXXIII . . 12mo. *fine copy in the original binding* 1533 4 10 0

Smooth olive morocco, gilt on the sides with two single parallel fillets, having a leaved flower at each angle. The back has seven alternately thin and thick bands, the thick ones gilt with a horizontal line, the narrow ones with diagonal strokes running downwards from left to right. The edges are simply gilt.—There is, on the sides, an escutcheon in gold with a lettering: Cortegiano. These seem to have been added about 1550. The escutcheon is divided by a pale *vair;* the first half is fessy of six with a bendlet; the other half is traversed by a fess *vair*, with a crowned lion rampant above and below.

362 CICERONIS (M. Tvllii) de Philosophia, prima pars [*cui sequuntur* volvmen secvndvm *et* Scholia Pavli Manvtii]. *Final Colophon:* Apvd Aldi filios. Venetiis, M.D.XXXXI. 3 vols. in 2, 12mo. *in the original binding* 1541 6 6 0

Smooth olive morocco, gilt on the sides with two sets of parallel fillets, having a trefoil at each of the eight angles, with a stamped oblong ornament of metal-work style, in the centre. The back has seven alternate thin and thick bands, all of them gilt with diagonal lines running downwards from right to left.

Venice, 1540–45—*continued.* £ s. d.

363 CICERONIS (M. Tvllii) de Philosophia . . M.D.XLI. *Colophon:* Venetiis, apvd Aldi filios, M.D.XLI. . 2 vols. 12mo. *in the original binding* 1541 5 5 0

Smooth black morocco, gilt on the side, with a border formed of two single lines which run parallel, then intersect, run parallel, and cross again, with the title "M. T. C. PHI." in the compartments on the upper cover. A centrepiece in gold on both sides is a stamped head of a Roman Emperor, or of Cicero himself. The back is perfect, with a gold leaflet in each of its two broad panels, a star in each of the four small ones; a horizontal gold line on the three large bands, a line combined of horizontal and diagonal strokes on the two small bands.

364 TITI LIVII Patavini Librorvm Epitomae. Lvcivs Florvs [et Polybius *Latine*]. *Colophon:* Venetiis in aedibvs Aldi, et Andreae . . M.D.XXI. 12mo. *fine copy in the original binding* 1521 3 3 0

Smooth black (or very dark brown) morocco, gilt on the sides with a plain fillet having at each of its angles, a rose outside and a leaf inside. In the inner space is the lettering "L. Florvs . et . Polybivs." and below it the initials of the owner G. S. On the back, three thick bands plain, and four alternate thin bands gilt with diagonal strokes, left to right. The identical character of this binding with that of the Dioscorides of 1518, leads to a supposition that G S was a member of the Sanuto family.

365 DIOSCORIDES. (*Græce*). Aldvs. *Colophon:* Venetiis in aedibvs Aldi, et Andreae Asvlani . . M.D.XVIII.—NICANDRI Theriaca . . (*Græce*). *Colophon:* . . in aedibvs Aldi . . M.D.XXIII—2 vols. in 1, 8vo. *in the original binding* 1518-23 6 6 0

Smooth dark morocco (reddish brown) exactly resembling the Livius, with its gilt fillet, rose and leaf, and alternating bands, and general style. There is no lettering or initials on the sides, but inside on the flyleaf the ownership appears in a Grolieresque inscription "Petri Sanuti, et amicorum græcis musis philosophantium." This was written by Pietro Sanuto, a distinguished chief of the Augustinian order at Venice, about 1545. At the end he records that he had paid 184 solidos for the book.

366 IL PETRARCHA con l'espositione d'Alessandro Vellvtello . . In Vinegia appresso Gabriel Giolito de Ferrari MDXXXXV.

Small 4to. *fine copy in the original binding, with Lord Orford's bookplate* 1545 21 0 0

Smooth red morocco, covered with gilt tooling. There is an outer border, composed of curve-lines, trefoils, arabesque centres, and corner leaflets; an inner border of a metal-work pattern; then an inmost space filled up with cornerpieces, a double frame of curve and arabesque, a two-rimmed circle, and within it on the front cover the name IL PETRARCHA. On the back instead of the name there is a blank escutcheon. The back is gilt with straight and diagonal lines on the alternating thick and thin bands, and there is blind-tooling on the panels. The edges are gilt and goffered with a metal-work pattern. (*See illustration.*)

This is a fine and well-preserved example of Venetian decorative binding.

367 BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO . . MD.XXVII. *Colophon:* Impresso in Firenze per li heredi di Philippo di Giunta . . .M.D.XXVII . . 8vo. *in Venetian binding* 1527 84 0 0

The famous Ventisettana, with the sides of a beautiful decorative binding which was put upon it about 1545. It was in olive morocco, and bound by the same man who bound the Petrarcha of 1545 above described. The ornamentation was however much more simple and elegant, and at the same time far more ornate. There are two double-lined rectangular borders, of which the outer one breaks into inward angles at the middle of each line, while the inner one breaks into outward angles. The space between the outer double lines is painted red, of the inner lines white. Thus we see a white and a red line run parallel and interlace angularly in mid-course. In the rectangular space between the white frame there are gold cornerpieces outlined with silver, a double framework of curved gold lines, and arabesques partly silvered; finally a ring or circlet of red lined with gold, enclosing the words IL DECAM. On the lower side the name is replaced by an escutcheon which seems to be the bearing of Manolesso or Ziani of Venice.

The cornerpieces and the arabesque framework of the centrepiece are identical with the corresponding parts of the Petrarca of 1545. The back is new, as well as the edges of the sides.

368 LVCANVS. *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XV. 12mo. *in a fine Venetian binding* 1515 15 0 0

Veau fauve gilt. The sides are impressed with a lozange cut by a rectangular figure, each formed of double gold lines. The figure enclosed is a treble lozange framed within an oblong geometrical pattern. At the heart of the inmost line-lozange

Venice, 1540–45—*continued.* £ s. d.

is a lozange of knotwork. At the angles there are arabesque flourishes of metal-work style, and in the outer compartments there are little flowers and bunches of knotwork. The back has five thick bands and two thin ones, the large ones stroked horizontally, the slender ones obliquely. The panels are filled with French fleurs-de-lis, which are undoubtedly additions of about the year 1600. The edges are plain-gilt. The book was presented about 1670 by Pere Lalouette of Sedan to the Chevalier de Chagny.—The bookplate of the Earl of Orford is pasted within the cover.

369 MANILIUS. *Title:* Marci Manilii Astronomicon ad Caesarem Avgvstvm noviter ac diligentissime emendatvm. *Colophon:* . . Impressum Romæ per magistrum Iacobum Mazochiũ . . M. d. x. . Small 4to. *in an early Venetian binding of olive morocco gilt* 1510 12 12 0

A beautiful example of Venetian work in the finest preservation. The sides are gilt with a broad border of interlaced knotwork, outside of which there is a blind-tooling of fillets and roses. There are gilt fleurs-de-lis (Florentine) at the angles. Within the border there is a treble gold fillet on each side of the central space, the lines not meeting at the corners, but joined by an arabesque ornament and lily. In the central space is an ornament composed of the same arabesque figure and lily multiplied into a circular form; and above it, on the upper cover . EN . RI . P ., on the lower . M . MANIL. The back has three bands; and upon it there are parallel gold lines, as well as similar blind ones, drawn horizontally at intervals from top to bottom. The edges are gilt and goffered with knotwork.—This is a remarkably fresh and fine specimen. En. Ri. P. was probably the owner for whom the book was bound about 1540-45.

370 [HISTORIÆ AUGUSTÆ SCRIPTORES] In hoc volvmine haec continentvr. Neruæ & Traiani, atq; Adriani Cæsarum uitæ ex Dione, Georgio Merula interprete . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae . . M. D. XIX. 12mo. *Venetian binding* 1519 7 7 0

Smooth black morocco, blind-tooled with a metal-work pattern as a border on the sides; a lily in the angles, and a centrepiece enclosing the bust of a Roman emperor. This, although a blind impression, is identical with the bust on the Cicero of 1541 described above. The back has three thick and four thin bands alternately. The lowest compartment on the back is scored with oblique lines, blind-tooled. On the upper cover, the book is lettered in gold VITÆ EX DIONE.

Cardinal Morone, about 1645–48:

371 ARON. *Fol.* 1: Virga Aron reflorvit. *A portrait of Aron within an oval, and beneath it;* Nicolai Comitis Arcitenentis Ecastichon . . *Fol.* 2: LVCIDARIO IN MVSICA . . Composto dall' eccellente, & consumato Musico Pietro Aron . . *Colophon:* In Vinegia appresso Girolamo Scotto. Nel M.D.XLV. Small 4to. *with printed Music; fine copy having the first figured initial beautifully illuminated, and, on the margin below, the emblazoned escutcheon of Cardinal Giovanni Morone; in the original binding* 1545 14 14 0

Smooth-grained chocolate-brown morocco. The sides are gilt with a rectangular border, in which a running arabesque is stamped upon a ground of gold. At the angles there are leaf-ornaments; within the border a rose stands above and below the lettering which runs across the middle—LVCIDARIO on the upper cover and IN . MVSICA. on the lower. The back is plain, with three bands; the edges are gilt.—This is a fine early example of the stamped Venetian bindings which were just beginning to supplement or replace the geometrical hand-work of the more pretentious volumes.

Cardinal Morone was one of the most distinguished men of his order, and was a friend of Cardinal Pole's.

Venice, 1547:

372 DEMOSTHENIS Orationvm . . pars prima [secvnda *et* tertia] *Græce.* Venetiis . M. D. XLIII. *Final Colophon:* Venetiis apvd Franciscvm Brvciolvm et fratres eivs. M. D. XLIII. 3 vols. 12mo. *fine copy in the original binding* 1543 14 14 0

Smooth morocco of a reddish brown colour. The sides are gilt with a plain fillet, having at each of its angles a leaf outside and a rose inside. On the upper part of the inner space is the lettering "Demos . I . Pars ." (S . Pars and T . Pars); in the centre the gold figure (front view) of a naked boy upholding a swelling sail. Beneath his feet is a rose, by his side the owner's initials: . A. P., and, below, the date of binding M. D. XLVII.—The back has three high bands which are not gilt, and, alternately, four slender bands with diagonal gold lines, right to left. This is a fine example of Venetian binding, and valuable for its date.

Cardinal Madruccio, 1547:

£ s. d.

373 LIVIUS. Le deche di .T. Livio Padovano . . Tradotte . . da Iacopo Nardi . . In Venetia MDXLVII. Folio, *in the original decorative binding executed for Cardinal Madruccio to whom it was presented by the author (in an autograph letter prefixed)*

heredi di Lucantonio Giunti, 1547 25 0 0

Smooth black morocco. The sides are fully gilt, with an outer fillet connected by a corner ornament with a double row of lines that run parallel and intersect by turns, forming compartments which enclose gold leaves and metal-work decoration. The inner space is framed by a curving line which suggests a lozange, and encloses an oval formed by twists and trefoils extended above and below into a lozangy figure of interlaced squares and angles. Within the oval the Cardinal's arms are painted. The edges are plain gilt; the back has the favorite alternation of thick and slender bands, with diagonal strokes on the slender ones, and the panels blind-tooled with the running branch flower and tendril ornament.—This is a fine book.

Venice, 1550:

374 MARSILIO FICINO . . de le tre Vite . . In Venetia per Michel Tramezzino MDXLVIII—DI GALENO delli mezzi . . per conseruare la sanita . . *ib. id.* MDXLIX—DI GALENO a che gvisa . . curare le infermita dell' animo . . *ib. id.* MDXLIX—VILLANUOUA (Arnaldo di) Opera vtilissima . . di conseruare la sanita . . *ib. id.* MDXLIX—4 vols. in 1, 12mo. *in the original binding* 1548-49 12 12 0

Smooth olive morocco gilt; a fine example. The sides are gilt with two double fillets as borders, the space between them filled with a pattern representing a chain of jewels. In the middle, a double-lined lozange touching each side of the inner fillet; within it an armorial bearing of flames, with two rampant lions as supporters, and the initials M E (altered by a later owner into L P). The empty corners have arabesque ornaments of which the disguised motif is a semi-rhombus. The edges are gilt and goffered with a knotwork pattern; the bands on the back bear a single gold line, and in the panels is an oblong lettering MARS | FICI | NO ET | GAL | ENO. The book is in admirably fresh condition.

Canevari Bindings (1550):

375 CASTIGLOINE. IL LIBRO DEL CORTEGIANO del Conte Baldesar Castiglione. *Colophon:* Stampato in Vinegia per Vettor de Rabani e compagni . . M.D.XXXVIII. . 12mo. *in a beautiful Venetian binding on which a Canevari stamp has been impressed (in a red morocco case)* 1538 20 0 0

Smooth black morocco, richly decorated. The sides are ruled with rectangular fillets which form multiple borders. Between the two outmost gold lines is a chain of oblong jewels, pearls and rubies, silver and red, united by horizontal links of gold. Next, within, is a silver border (framed in gold) and a similar border and framework to the centrepiece. Between the two silver rectangles there is a broad gold pattern of interlaced knotwork. The central space has arabesques of metal-work pattern accompanied by a figure of two interlaced deltas above and below the medallion. This is more nearly circular than oval and contains a differently engraved design from the Strabo and the Aeneas Sylvius. There are several heavy clouds in the sky, the green cliff on which Pegasus stands is not so roughly rocky, the horse which is looking back has turned his head three-quarters round, and the little cross-stroke in the theta (of Orthôs) is omitted. There are three bands on the back; in the four panels, some of the knotwork ornament is introduced, gilt between silver horizontal lines.

It is a beautiful old Venetian binding; even if we disregard its apparent claim to be a Canevari.

376 STRABONIS Geographicorvm lib. XVII . . Latinitate donati . . Basileae apud Ioan . Vualder . M.D.XXXIX . .

Small folio, *in a beautiful Canevari binding rebacked, with gilt edges (enclosed in a red morocco case)* 1539 63 0 0

Smooth dark olive morocco upon thick paper boards. The gilt ornamentation is simple outside but grandly effective. There are two borders of double fillets, a French fleur-de-lis outside each corner of the exterior border. In the spaces between the two borders are bracket-shaped ornaments flowered and curved, and a similar one within each corner of the interior border. On the upper side, in the rectangular centre there is a double-lined upright oval frame enclosing the stamped medallion which is so famous. The rocky steep and the shore are green, lighted with gold. Pegasus, as well as the three slight cloud-forms above him, is silver. The horses, the chariot-wheels, the charioteer, and his whip-lash are of the ground-colour, but the reins and trappings, the body of the chariot, the charioteer's fillet and scarf, and the handle of the whip, are gold. The

Canevari Bindings (1550)—*continued.* £ s. d.

motto ΟΡΘΩΣ ΚΑΙ . ΜΗ ΛΟΞΙΩΣ occupies only the upper half of the band outside the oval rim, the lower half is filled in with an ornament representing a chain of alternating round and oval links. Above the medallion is the lettering STRABO . DE . SITV . ORBIS. This description applies equally to both of the covers.

This is an admirable example of the "Canevari" library; the sides being in an unusually excellent state of preservation.

377 MACROBIUS. *Fol.* 1: Somnivm Scipionis . . *Colophon:* Macrobii . . libri impressi Venetiis opera et impensa Nicolai Ienson Gallici . M.CCCC.LXXII. Small folio, *bound up in a covering which did not originally belong to it* 1472 25 0 0

The principal ornamentation on the cover (which is of smooth brown or olive leather) is a large silver pattern of geometrical interlacement, bordered by a double row of silver lines which begin and end parallel, but which curve and interlace at intervals. In the centre is a stamped medallion with the figures of Pegasus on the green rock, Phœbus driving his horses up against it, etc.—the same subject as the Canevari stamp, but differing from it. The horse which is looking back, has his head almost entirely reverted. The motto seems to be an addition of no great antiquity, and the cross-stroke of the theta has been omitted.—The available spaces all over the side, have been filled with azuré arabesques.

The volume is a striking and curious example of binding, but cannot be called beautiful.

378 AENEAS SYLVIUS. La Discrittione de l'Asia, et Evropa di Papa Pio II . . Vinegia . Appresso Vincenzo Vaugris . . M.D.XLIIII. 12mo. *in a charming Canevari binding* 1544 36 0 0

Smooth red morocco, gilt on the sides with an outer and an inner double fillet border. The space between them has the same kind of arabesque as mentioned in the description of the Strabo. The corner ornament is like a sceptre, springing from within the inner rectangle, crossing the double fillets and the space between, and ending, at the outmost corner of the leather, in a Florentine lily. The intitulation and the medallion (with a leafy arabesque below) occupy each side of the binding; but the medallion is from a stamp different from and smaller than that of the Strabo, and lies here oblong across the inner space. In this design (evidently intended for books of small size) the cloudlets are left out, and instead of the long green sloping shore a level stretch of ground below the cliff is trampled on by the horses. The chariot, fillet, scarf, and reins are gold, the gold lights on the green cliff are hardly visible, and there is no suggestion of silver upon Pegasus. The band encircling the oblong oval is broken at each side by the bordering fillet and ends there. The motto occupies the whole of the band. The edges are plain gilt; the back has three thick and two thin bands, with a lettering in the panels. Of the original lettering, there is DI PAPA | PIO II | in the second and third panels. The top and bottom panel have been repaired with new leather. (*See illustration.*)

The universal belief that the *Canevari* books were bound for Demetrio Canevari, the celebrated physician, must have had some kind of foundation. He was probably the possessor by inheritance of a library of books bound in the characteristic style to which we attach the name of Canevari, and he may (about 1590-1600) have had a few bound for him to match the rest. There can however be no doubt that the man for whom most of the volumes were bound was living in Venice between 1540 and 1550, and that the books he collected were chiefly those that had been printed in the fifteen-thirties and fifteen-forties. Very few of them can be said to have passed through the binder's hands later than 1550; and all were done in Venice. Demetrio Canevari was born at Genoa in 1559, and lived in Rome from about 1585 to 1625.

Venice, 1550–60:

379 BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO . . In Vinegia appresso Gabriel Giolito de Ferrari MDXLVIII. Small 4to. *in the original Maiolesque binding* 1548 60 0 0

Smooth olive morocco, gilt and painted on the sides with geometrical and arabesque ornament. The outmost rectangular border is black within gold fillets. The second border is red within gold fillets; its rectangular form is modified by an inward curve or semi-circle at the middle of each line, and by the projection of the lines at each corner so as to change the pointed angle into a lozange. The third or inmost border is white within gold fillets; its rectangular character is modified by outward curves or semi-circles which intersect the corresponding inward curves of the second border. The centrepiece is a quaterfoil yellow and green, within which on the upper cover is the title IL DECAMERONE. On the lower cover, instead of a lettering, there is a red lozange flowered blue and white into the form of a cross. Green and yellow leaves sprout from the quaterfoil; above and below are arabesque scrolls, green, gold, red, and white in harmonised combinations. The spaces between the outer figures are

Venice, 1550-60—*continued.* £ s. d.

occupied by gold ornaments of metal-work pattern ending in painted leaves. On the back there are five bands bearing a single horizontal gold line, and two (at top and bottom) charged with oblique gold lines. A little spray of three leaflets is the ornament in each panel. The edges are goffered with decoration in faded gold.—The hinges of the cover seem to have been repaired or strengthened.

380 VICO (Enea) LE IMAGINI CON TVTTI I RIVERSI TROVATI ET LE VITE DE GLI IMPERATORI libro primo Enea Vico Parm. F. l'anno MDXLVIII. Small 4to. 55 *leaves; in its first binding* (*Venet.* 1548) 50 0 0

First Edition of this celebrated set of engravings, which comprises the coins of the twelve Cæsars. It was bound in black smooth-grained morocco, richly gilt on the sides with a beautiful Grolieresque pattern of decoration. There are the usual triple borders, the first being a simple rectangular figure of double fillets; the second a combination of two sets of double fillets, the one curved inwardly, the other outwardly at the corners, and intersecting each other at the middle of each of the four sides. The inmost is in mirror-shape, rectangular except at the middle of each side where it rounds into demi-lunes. The centrepiece is a quaterfoil enclosing the solid Aldine fleuron. In the spaces and at the angles the Aldine fleuron is stamped in arabesque style, with little groups of leaflets. There is nothing amongst all the Grolier books more beautiful or in purer taste than these decorative sides. The back is perfect, stamped in each of the eight panels with a little branch of leaflets There are three high bands, each bearing a horizontal gold line, and four small ones gilt with oblique strokes. The edges of the book are plain-gilt; the edges of the cover gilt with sets of little curling tendrils divided by simple lines.

There are two bookplates of the Jobert library engraved in the seventeenth century. The first one is an escutcheon, below it the words Joberti insignia; the second is a head of Janus with a long inscription from which we glean that Janus Jobertus, Paris advocate, was the founder of the library, and that his grandson was then (about 1620) the possessor of it. The book was therefore in the possession of Jan Jobert about 1560. (Perhaps he had had it bound for him.) The learned Jesuit, Louis Jobert (born 1637), was perhaps a member of the same family.

Hadrian Beverland's signature is on the title.

Some MS. verses on the flyleaf are probably written by the hand of the first Jobert, making a New Year's gift of the book itself. They begin "Ce premier Jour de la nouuelle annee." This must have been about 1580.

381 PTOLEMEO. LA GEOGRAFIA . . Con le tauole . . altre nuoue aggiunteui di Messer Iacopo Gastaldo . . In Venetia, per Gioã . Baptista Pedrezano . . M.D.XLVIII. Small 8vo. *with all the maps; a fine copy in the original binding, the bookplate of the Earl of Lisburne within the cover* 1548 21 0 0

Smooth olive morocco over very thick paper boards. The sides are gilt with an interlaced geometrical pattern having the smaller spaces filled in with innumerable gold dots. The little leaflets scattered about in the spaces, are *azurés*. There is much complexity in the design, which, although distinctly Italian, is less elegant than the simpler work of the French school. The edges are plain-gilt; the back has five thick bands, and two slenderer ones, each of these bearing diagonal strokes, left to right. There is a gold leaflet in each of the panels. The lettering is a modern addition upon crimson labels. In the centre on the upper cover is the name PTOLOMEO.

This is an important Americanum; the book being one of the most notable issues of the New Ptolemy.

382 THEODORETO Vescovo di Ciro, Sermoni dieci della Providenza di Dio. tradotti . . Vinegia apresso Gabriel Giolito de Ferrari e fratelli. MDLII. 12mo. *with 9 pretty woodcuts, full-page size; contemporary MS. notes on the margins; fine copy in the original binding* 1552 (*at end* 1551) 4 4 0

Brown calf, the sides full-gilt with an ornamental metal-work pattern. Within a treble fillet, having small leaflets at the angles, the arabesque figures are composed into two large lozanges with minor lozanges inside; the lateral spaces filled with the halves of other lozanges, and the corners with quarter lozanges broken off by the fillets. There are three bands on the back, gilt with diagonal strokes; in the panels there are triple horizontal lines of gold. The edges are gilt and goffered with knot-work. This is a pretty example of Venetian binding.

383 PROCOPIO Cesariense de la longa & aspra guerra de Gothi libri tre de Latino in volgare tradotte (*sic*) per Benedetto Egio da Spoleti. In Vinegia . M.D.XLIIII . 12mo. *in the original binding* 1544 3 10 0

Smooth olive morocco, decorated in blind-tooling only (or rather in silver which has become oxydised). On the side there is a combination of bracket-forms taking an oblong shape which has pieces of metal-work pattern growing out at top and bottom.

Venice, 1550-60—*continued.* £ s. d.

The corners are of the same style. In a roundel in the centre, there is the figure of the boy upholding a swelling sail. There are three thick bands on the back, and four thin ones, these last bearing diagonal strokes so as to look like twisted cord. On the front edges, the title is painted, in gold or yellow, DELLE GUERRE DE GOTHI.

The book was formerly in Cardinal de Granville's library (after 1560), his arms being stamped on the back of the title.

384 ARIOSTO. ORLANDO FVRIOSO . . In Venetia, per Gio. Andrea Valuassori, detto Guadagnino M.D.LIX. Small 4to. *with 47 excellent woodcuts; fine copy in the original binding* 1559 10 0 0

Smooth dark brown morocco, full-gilt on the sides with a double border, the outer one of interlaced knotwork, the inner of a running pattern of flowered branches or tendrils (—a favorite ornament of the last century, which occasionally appeared on Italian books from about 1535-40). Dotted gold lines frame these borders. Within them is a figure rectangular except at the middle of each side, where it breaks out into a curve or semi-circle. It has lilies at its outer angles and within them oblong semi-rhomboid ornaments of metal-work pattern. An oblong decoration, also of metal-work kind, occupies the inmost space. The back has three prominent bands, and four lower ones; these latter being gilt with diagonal strokes left to right downward. The panels have blind-tooling of interlacements. The edges are gilt and goffered with knotwork.

This is a fine example, in fresh and beautiful condition.

Tommaso Maioli (1560):

385 PSALMI PROVERBIA SALOMONIS . ECCLESIASTES . CANTICVM CANTICORVM . . Parisiis . ex officina Roberti Stephani . M.D.XXVIII. Small 4to. *bound for Maioli* 1528 84 0 0

This is a remarkable and beautiful binding in smooth black morocco. The sides are richly gilt with an interlaced geometrical pattern. There are outside borders of double fillets, within which is the design, produced by the parallelism of three sets of fillets broken at their centres by interlacing angles and curves. The inmost space is framed within a figure of twenty sides (the result of angles and curves)—a cross between a rectangle and a lozange; and is filled with innumerable gold dots. Upon them, in the centre, on both sides, is the well-known monogram composed of TMAIOLI with E and P, surrounded by arabesques of metal-work pattern, azurés, which extend into the spaces within the second line of fillets; and which are balanced by similar figures (all of them azurés) in the outermost spaces. The effect is beautifully decorative and grand. The back is flat and covered with diagonal gold lines forming lattice work.—The condition of the book inside is not good and the margins are covered with MS. notes; proving that the volume had already been much used before it reached Maioli's hands. He probably valued the MS. notes, which are quite evidently, from their character, the writing of a learned scholar.

When Maioli's collection was dispersed, we do not know; but this book passed again into France after his death, and was in 1597 the property of Pierre de Pincé, Seigneur du Boys, gentilhomme ordinaire de la Chambre du Roy, whose inscription appears twice upon the title-page. Its history is therefore a curious one; but there is absolutely no doubt that it was in Maioli's possession at Venice about 1560, and that the binding was executed for him.

(*See illustration.*)

386 IL PETRARCHA con la spositione di M. Giovanni Andrea Gesvaldo . . *Colophon:* In Venetia per Domenico Giglio. MDLIII. Small 4to. *woodcuts; in the original calf, painted in compartments with a florid geometrical pattern in red, white, and green, intertwining with gold curve lines which bear azured fleurons; lettered in the centre on the upper cover* IL PETRARCHA, *and on the lower* TH. MAIOLI . ET . AMICOR . 1553 125 0 0

The back is gilt at the top and bottom with a lattice work of oblique transverse lines, and simple oblique strokes on the bands, a rose in each of the panels. The sides are in excellent preservation, the colours having deteriorated only a little by abrasion.

The engraved bookplate of Denis Godefroy, the historian (about 1650), is pasted on the flyleaf, as well as a slip bearing a library shelf-mark, "LXXXVII. H."

Tommaso Maioli (1560)—*continued.* £ s. d.

387 SENECA. L'EPISTOLE DI SENECA . ridotte nella lingua toscana, per il Doni . . In Vinegia MDXLIX. 12mo. *in the original binding* 1549 55 0 0

Smooth reddish-brown morocco; with a flat back which (being broader than usual) is gilt with an elaborate arabesque pattern of leafy scrolls, which form three ornamental figures, united each to each in their longitudinal succession, by a little group of metal-work pattern. Within each of the three scroll figures is a sort of flower-lozange. The lateral spaces between each of the three main groups, and adjoining the two minor groups, are filled up with leafy scroll-work which is *azuré, i.e.* rendered solid by fine gold lines. The edges are plain-gilt. The sides have no other decoration than a gold fillet almost at the extreme edge of the cover; but there is the gilt lettering of title and ownership, which gives high value to the simple-looking little volume. On the front cover we have L'EPISTOLE . | DI . SENECA . | THO. MAIOLI . ET . | AMICORVM. On the lower cover, the motto: . INIMICI . MEI . | MEA . MICHI . | NON . ME . | MICHI.

We do not know when Maioli died, and cannot therefore say precisely when this volume was bound. The broad gold ornamentation on the back (which is entirely original) precludes any date before 1560. Even before 1570, examples of such a kind are very rare. It suggests that a period had come in the history of Maioli's library when he was accustomed to range his books on shelves with their backs only exposed to view. (*See illustration.*)

Paolo Giordano degli Orsini (1560):

388 PROCOPIO CESARIENSE de la Gverra di Giustiniano imperatore contra i Persiani . . contra i Vandali . . in volgare tradotti por Benedetto Egio . . *Colophon:* Vinegia per Michel Tramezino. MDXLVII. 12mo. *in the original binding* 1547 12 12 0

Smooth brown morocco gilt. The sides are decorated with an elegant pattern of interlacements in the Grolier style, having a geometrical basis worked out in arabesques. The effect is striking and graceful. The edges are gilt and goffered with an arabesque design, and the back, in each of its eight panels, has a lozangy eight-leaved ornament in gold. Stamped as a centrepiece on the sides, is the escutcheon of Paolo Giordano degli Orsini, Duke of Bracciano; and around the rim of the oblong frame which encloses the escutcheon and crest, runs the inscription: PAVL IORDAN VRS D'ARAGON. The book was probably bound for him when, in 1560, he married a daughter of the Medici, whose arms are impaled with his.

389 LA BIBLIA . . in lingua Toscana . . In Vineggia appresso Girolamo Scotto . 1547. Small 4to. *having the title in facsimile, nevertheless a fine ruled copy in the original binding* 1547 21 0 0

In a beautiful binding of smooth-grained brown morocco. The sides are decorated with a Grolieresque pattern of interlacements, geometrical and arabesque. The design resembles carved wood-work, the figures of which are outlined in gold, filled in with black paint, and (in the chief portions) shewing a silver lining. Parts of the design are painted in blue, and here and there in central places there are roundels of white looking like pearls. The edges are gilt and goffered in arabesque; the back has five thick bands and two small ones, all of them gilt. In the panels are rows of the same eight-leaved flower (green and gold) which was used in the Procopio.—The escutcheon of Paul Giordano degli Orsini is stamped in gold as a centrepiece on the sides, with the same inscription as on the Procopio. This binding is in admirable preservation.

Venice, 1560-61:

390 DONI. INFERNI DEL DONI . . Vinegia . . Francesco Marcolini. MDLIII. 7 parts in 1 vol. small 4to. *woodcuts; fine copy in the original binding* 1553 8 8 0

Smooth red morocco, gilt on the sides, back and edges. On the side there are two sets of fillets, one gold line and two blind ones for the outer frame; two gold and three blind ones for the inner border. There is an Aldine lily in full gold outside each corner of the interior border, and inside each angle an azuré fleuron. The centrepiece is an oval escutcheon surrounded by a circular wreath, from which at top and bottom the strings float away in curves. The back has no bands, and is gilt with architectonic ornaments in outline connected by curving branches of azuré foliage. Along the edges of the cover there runs a gold line, broken at intervals by a curling ornament. Diagonal parallel lines on the rim above and below the back.—The escutcheon is quarterly, three natural lilies (2 and 1) in 1 and 4, a helmet with the vizor up in 2 and 3. It is alleged to be the armorial bearing of the Strozzi of Ferrara.—On the title-page is written "Bibliotheca Colbertina," and on the flyleaf the name of S. W. Singer.

391 ARISTOTELES. LA PHISICA DI ARISTOTILE, Tradotta di Greco . . por Antonio Bruccioli. Impresso in Venetia, per Bartholomeo Imperatore. Nel 1552 . . 12mo. *fine copy in the original binding* 1552 10 0 0

Smooth olive morocco, richly gilt on the sides and back. A highly decorative

Venice, 1560-61—*continued.* £ s. d.

piece of work. The pattern is produced by leaving blank the inner spaces of parallel lines which roll in delightful curves (like the bodies of vases) over a surface covered with innumerable gold dots. The whole side looks like a beautiful piece of ornamental goldsmith's work. In the centre is a lettering PHISICA DI ARISTOTILE on the upper cover, and DEL CIELO DELLA GENER ET CORR on the lower. The back has five bands, is fully gilt in six panels with ornamental arabesque, and has at top and bottom knotwork and oblique lines. The edges are plain-gilt. The binding is a fine and perfect piece of work.

392 SIGONII (Caroli) DE ANTIQVO IVRE ITALIAE libri tres, ad Senatvm Popvlvmq. Romanvm. Venetiis, apud Iordanum Ziletum, M.D.LX. Small 4to. *the dedication copy, a very fine one in the original binding* 1560 14 0 0

Smooth olive morocco, full-gilt on the sides with a broad border of arabesque metal-work pattern, having leaflets at the outer angles. The central space has at its inner angles the same oblong semi-rhomboid as appeared in the Ariosto of 1559, in the middle a free and graceful design (something between a lozange and an oval) composed of scrolls of metal-work pattern. Within it is painted the escutcheon of the Roman senate: argent, a bend gules, charged with the letters S P Q R in gold. A flowered cross stands above and below the ornamental shield. The edges are plain gilt (dotted at the borders). In the five panels on the back (divided by four bands bearing a horizontal gold line) there is a floral figure resembling a lotus or a lily.

393 CAVALCANTI (Bartolomeo) LA RETORICA . . Vinegia . . MDLX. 4to. (or small folio), *in the original binding of red morocco, inlaid with sunken panels, in which, upon azuré gold ground, are painted the Lion of St. Mark (which occupies the centre) and arabesque flower-work* 1560 9 9 0

The back was probably plain originally; but some French binder (about the beginning of the last century) has gilt it with a title and fleurs-de-lis.

394 PANVINII (Onvphrii) Reipvblicae . Romanae . Commentariorvm libri . tres . . Venetiis . . MDLVIII. 12mo. *in the original binding* 1558 2 2 0

Smooth olive morocco, with the medallion of a Roman head on the sides, stamped in relief on an oval gold ground. A gilt double fillet is the only framework; and in the panels on the back a gold rose is the ornament. The edges are gilt and goffered with a combination of circles and lozanges in dotted gold.

Rome, Annibal Altems, 1562:

395 ARIOSTO. ORLANDO FVRIOSO di M. Lodovico Ariosto . . In Venetia . Appresso Vincenzo Valgrisi MDLXII. 4to. *woodcuts; in the original binding* 1562 36 0 0

In smooth red morocco gilt, bound (probably at Rome) for Annibale Altems, General of the Holy Roman Church. The broad gold border on the sides, between double fillets, is exactly identical with that on the Breviarium of Pius V. An arabesque metal-work pattern occupies the middle space, surrounding the painted escutcheon of the owner, which is enclosed within an ornamental frieze having supporters, and surmounted by a painted coronet. Beneath the escutcheon are stamped in gold the words ANIBAL . C. DE ALTEMS. S. R. E. GENERALIS. The back, which has four bands, is full-gilt with an ornamental metal-work pattern. The edges are gilt and goffered with knotwork.

Rome, Cardinal Altems, 1561-62:

396 QVINTILIANI MANDOSII . . Signatvrae Gratiae Praxis . . Rome apud Antonium Bladum . . M.D.LXI. 8vo. *in the original binding* 1561 6 6 0

Smooth red morocco (rebacked) richly gilt on the sides in compartments with fleurons and curves in the style of metal-work. Under a Cardinal's hat in the centre is a shield bearing Medici and Orsini (?) quarterly, with an escutcheon of pretence bearing a figure which is apparently the goat of Altems. The Cardinal was a nephew of Pope Pius IV (Giovan Angelo de Medici).

Parma, 1565:

397 MARMITTA. Rime di M. Giacomo Marmitta Parmegiano. In Parma, Appresso di Seth Viotto. MDLXIIII. Small 4to. *fine copy in the original binding* 1564 10 0 0

Smooth brown morocco, in fine preservation, fully gilt upon the sides. There are two double-fillet borders which at their middle course deflect and bisect one another, forming an agreeable mass of interlacement on each of the four sides. The inner space is gilt with fleurs-de-lis, crescents (or axe-heads) and roundels which form a lozange flattened at the sides. Inside the corners are gilt branches. The edges are gilt, and

£ s. d.

the back (which has three bands) is gilt with eleven single horizontal strokes. Within the lozange on the sides an inscription is stamped which continues from the upper to the lower cover. It is

Ove ha vera virtv svo albergo fido |
Ben che basso et humil venir m'affido.

This is probably the original Parmesan binding.

Cardinal Alessandro Farnese, 1565:

398 IL PETRARCA con la spositione di M. Gio. Andrea Gesvaldo. *Colophon:* In Vinegia appresso Gabriel Giolito de Ferrari e fratelli MDLIII. Small 4to. *woodcuts; fine copy in a binding executed for Cardinal Alessandro Farnese* 1553 45 0 0

Smooth reddish morocco over wooden boards. Gilt with four gold fillets, having a lily inside and a wheel outside each angle. Next inside a framework of silver rectangular, but receding and forming interlacements at the mid-lines, and leaving inside a round figure composed of several curves, which encloses on the upper cover the Cardinal's escutcheon (six fleurs-de-lis in a field of gold, which lies upon a frieze of green and yellow and is surmounted by the Cardinal's hat). On the lower cover we have, instead of an escutcheon, the motto: Domvs Farnesiana semper florida erit. The spaces outside the inner frame and within the silver border line are filled with arabesque leaves and branches in gold and green. The edges are gilt and goffered with knotwork. The bands on the back are scarcely prominent enough to be noted, and the back is nearly flat. It is full-gilt, with graceful arabesque branches and leaves, and these are fringed with narrow spaces of gold dots.

The original title was not considered nice enough by the Cardinal. He had it therefore cut out, and substituted the beautifully engraved title of Vico's Imagini, over the intitulation of which he caused a piece of paper to be glued and the title as given above written on in delicate calligraphy.

Venice, 1565:

399 PLUTARCH. Delle Vite de gli Hvomini illvstri Greci, et Romani, di Plvtarcho Cheroneo, Tradotte da M. Francesco Sansouino, Parte seconda . . Venetia, appresso Vincenzo Valgrisi. MDLXIII. Small 4to. *in the original binding, a very fine example* 1563 16 16 0

Smooth brown morocco, full-gilt on the back and sides. On the sides, within three gold fillets (the space between the first two blackened) there are four arabesque corner-pieces, azurés in gold, the result of a stamp. The centrepiece consists of an escutcheon painted in the heart of a frieze of which the basis is oval but which has its periphery enlarged into ornamental pieces like carved wood-work. An ornament of metal-work pattern, like the top of a sceptre, projects upwards and downwards from the angles. All the remaining space on the sides is filled with triple dots in gold. The back, nearly flat, and without bands, is divided by lines into nine compartments, five of them filled with scroll-work, and four with triple gold dots. The edges are gilt and goffered with knotwork. The escutcheon is a silver lion (rampant) on a red ground.

Pope Pius V (1566):

400 BREVIARIVM PRAEDICATORVM Iuxta Decreta Capituli Generalis . . Salmantice . . *Colophon:* Venetijs apud heredes Luceantonij Iunte Anno . MDLII . . Small folio, *fine copy in the original binding, with the arms of Pope Pius V on the sides* 1552 50 0 0

Smooth red morocco, richly gilt. There is on the sides a broad border (between triple fillets) of metal-work pattern; the middle space has the arms and tiara of Pius V, enclosed within ornaments of bracket shape and arabesque scrolls arranged in easy elegance over a ground covered with innumerable groups of triple dots. The inner corners are filled with quarter lozanges of arabesque. At foot is the inscription Pivs. v. p. m. The back, which has seven thick and eight thin bands, is covered with arabesque gilding. The edges are gilt and painted with arabesques.—This splendid binding, which is in a superbly fresh and brilliant state of preservation, must have been executed (probably at Rome) in or soon after 1566, when Pius V came to the Papal throne.

Venice, 1570:

401 OVID. LE METAMORFOSI DI OVIDIO ridotte da Giouanni Andrea dell' Anguillara in ottava rima . . Venetia . . MDLXIX. Small 4to. *in the original beautiful binding* 1569 8 8 0

Limp olive morocco with overlapping edges; richly gilt. The sides are framed with a gold border of interlaced knotwork, the units in which resemble the numeral 8 repeated in endless involutions. The centrepiece is a stamped arabesque on gold, circular in form except at the top and bottom, where it juts out into a point. A scollop shell is stamped at each of these points. In each corner there is a broad-leafed flower outlined in gold. A running line of branchlets and tendrils is gilt upon the

£ s. d.

overlapping surfaces; the flat and bandless back is divided into eleven compartments, five large ones gilt with a rose and flowerets, six narrow ones with a line of scroll-work. The edges are gilt and goffered with knotwork. The binding is remarkable for its freshness and perfect preservation.

King John III of Sweden, 1580:

402 LESLIE. De origine moribvs, et rebvs gestis Scotorvm libri decem . . avthore Ioanne Leslæo . . Romæ . . MDLXXVIII. Small 4to. *with an engraved map of Scotland; in the original binding executed for presentation to King John of Sweden* 1578 30 0 0

Smooth olive morocco full-gilt. A double fillet and a single fillet form narrow borders on the sides, with fleurs-de-lis at the outer angles. Between the two rows of fillets, there is a running ornament of curved branchlets in metal-work style, and at the corners within the single fillet there are leafy arabesques, *azurés*. These two sets of decoration form a broad gold border with a large blank middle space in the shape of a lozange. In the centre a frieze is stamped to receive the escutcheon. The royal crown surmounting it, and the armorial bearings (of Scandinavia) within it, are painted by hand in liquid gold. There are four panels on the back; the panels are gilt with diagonal and straight lines having a rose at the intersection of the diagonals. The edges are gilt and goffered with knotwork.

Bound in Rome to send to the King, on his secret adoption of the Catholic religion in 1580. The work is not equal to that of Venice.

The Emperor Rudolf II, 1585–88:

403 BOTTONNI (Albertini) . . DE MORIBVS MVLIEBRIBVS . . Patavii . . M.D.LXXXV. Small 4to. THE DEDICATION-COPY TO THE EMPEROR RUDOLPH II, *in its original binding* 1585 9 9 0

Smooth red morocco full-gilt. The sides are stamped all over with an arabesque pattern of twining branches ending in *azuré* leafy ornament. There is a small centrepiece bearing (on the upper cover) the inscription Ro. Im. II, *i.e.* Rodolphus Imperator Secundus. Some of the spaces immediately surrounding the centre are filled with gold dots. The outmost border consists of two fillets and a chain representing gold and jewels (used much in later days by Derome le jeune). Portions of similar chain-work adjoin the bands on the back, in the panels of which there are ornaments representing double lilies *azurés*. The edges of the cover are gilt with lines of the same chainwork, and the edges of the book are plain-gilt.

404 CLAVIUS. NOVI CALENDARII ROMANI Apologia . . avctore Christophoro Clavio . . Romæ . . M.D.LXXXVIII . . 4to. THE DEDICATION COPY OF THE EMPEROR RUDOLPH II, *in the original binding* 1588 20 0 0

Smooth red morocco, richly gilt all over the sides with an elegant geometrical pattern of interlacing parallels. The spaces are full of leaves, fanfares, and gold dots in the style of French Eve bindings, and scattered here and there are little figures of boys, classical termini, vases, etc. in Italian taste. On the centrepiece, the imperial arms and crown are painted. An arabesque ornament of a rose in the centre of twining leafage fills each of the six panels on the back. The edges are gilt and goffered with a similar design of roses and leaves.

(Bologna?) 1590:

405 PONTIFICALE ROMANVM . . Venetiis apvd Ivntas, MDLXXXII. Folio, *with woodcuts and Music; in the original fine binding, in beautiful condition* 1582 28 0 0

Smooth olive morocco richly gilt. The sides have a very broad border consisting of roses within rings which are connected by little flowers with other rings and roses on each side; the lozangy spaces between each adjoining circlet gilt with a quaterfoil. Inside this fine border there is a geometrical pattern of the Eve style, with fanfares and large sprays of foliage; but decorated also in the Italian manner with classical termini and figures of winged boys, etc. The centre is oval; within it a wreath, and within the wreath the arms and mitre of a Bishop. The bearing is a greyhound rampant, collared; and seems to be the symbol of the Sampieri of Bologna. The back is decorated like the Emperor Rudolph's book (Clavius) mentioned above; and the general style of the two books is very much the same. The edges are gilt and goffered with scroll-work.

(Rome?) 1603:

406 STEPHONII SABINI (Bernardini) Crispvs tragoedia . . Mvssiponti . . 1602 12mo. *brown morocco, edges gilt and gauffered* 1602 2 2 0

Printed at Pont-à-Mousson, this little book must have been sent to Italy by its Jesuit author. The binding is decidedly Italian, the sides covered all over with heavy ornamental figures in gold, comprising classical termini, devils aspiring and falling, a vase in the oval centrepiece, above and below it grotesque eagles' heads from which project straight horns composed of heavy gold dots diminishing as they approach the topmost point.

Venice, 1626: £ s. d.

407 MISSALE ROMANVM . . Venetiis, apvd Ivntas . MDCXXVI. Folio, *in the original brilliant binding* 1626 — 21 0 0

Smooth olive morocco, richly and elaborately gilt in compartments. A running line of small fleurs-de-lis in the outmost border; then a line of large *azuré* leaves flanked by small dots and roses. The middle surface is decorated like the portico of a temple, the columns formed by a succession of squares and horizontal ovals, each of them filled with floral arabesques. The central space between the columns has a floreated oval at top and bottom, then a straight stem with palm-branches above and below a central circle. Within this circle is a stamped figure of St. Francis. Above and below the palm-branches, there is some lettering: D.M. S. FRANCISCI DONNARVM D.F. The panels on the back are ornamented with flowers within fleur-de-lis frames; the edges were gilt and goffered, but the goffered pattern has nearly disappeared.

(Rome?) 1640:

408 PONTIFICALE ROMANVM . . Antverpiæ . . M.DC.XXVIII. Folio, *bound for an Italian Archbishop in Italy* 1628 — 14 14 0

Smooth brown morocco, richly gilt in compartments, and bearing the escutcheon and hat of the Archbishop as a centrepiece. The ornamental borders are rectangular, with curves at the middles and corners; there is a dentelle edging, an inner row of azuré lozanges on a lace ground. Thick black lines, gold-edged, frame the middle space which is gilt in geometrical compartments with leaves and other decorative details. At the inner angles there are fan-ornaments. The back is divided by arabesque roulettes into panels which bear quaterfoils of metal-work pattern. The edges are plain-gilt. The escutcheon is gules, a fess charged with a dart or; a chief, with three fleurs-de-lis in fess.

Padua, 1650:

409 DOTTORI. Canzoni del Signor de' Dottori . Al . . Card. D'Este. In Padoa . . CIↃIↃCL. Smallest 4to. *frontispiece and two woodcuts; fine copy in the original binding* 1650

Limp vellum, richly gilt. The centrepiece is a circle decorated in the style of a lace fan, with fanfare figures, like the ornamental endings of spokes, projecting from the periphery of the circle, and at its top and bottom, a more prominent ornament of the same kind. The cornerpieces look like real fans with lacework fringes. The whole design is enclosed within borders of metal-work pattern, which are also used on the back of the cover.

The author's own copy, bound for presentation to some one, with the additional pieces added by him in beautiful MS. at the end (one on the death of Charles I).

Don Pedro de Aragon (1660):

410 MARLIANUS. Theatrvm Politicvm . . avctore Ambrosio Marliano . . Romae . . MDCXXXI . . Small 4to. *bound for Don Pedro de Aragon* 1631 — 2 2 0

Smooth red morocco, gilt with a double border, with cornerpieces, and the name and arms of Pedro de Aragon. The outmost border is a repetition of a rose and a sun united by a double bracket, and constantly repeated. The inner is a double fillet, having at its outer angles the tower, the lion, the lion, the tower (Castile-Leon); at its inner corners an arabesque flower. The edges plain-gilt.

Pope Clement X, 1673:

411 CORSAL TERRALAVORO (Matthæi) METAPHISICA VNIVERSALISSIMA . . *dated at end of text* 1672 . Die 15 Mensis Martij. Folio, *with engraved title, and portrait; Pope Clement X's dedication copy, bound for him* (1672-3) — 6 6 0

Red morocco, elaborately gilt in compartments, and bearing the Pope's arms and crown in the centre. The ornamentation includes some fine gilt tooling in pointillé.

With the bookplate of Lord Orford, who was a keen connoisseur of fine bindings.

Rome, 1680:

412 CEVLL (Tiberio) L'ORIENTE CONQVISTATO . . Roma . . MDCLXXII. 12mo. *in the original binding* 1672 — 20 0 0

Red morocco, so amply inlaid with olive that the red ground makes no appearance except in the geometrical pattern on the sides, which seems to stand out in relief. The olive inlays are covered with fine pointillé gold tooling in Le Gascon's style, and the leafy portions of the design formed by the pointillé are silvered, but the silver has become oxidised. The panels on the back are also inlaid with olive morocco, and ornamented with fine pointillé. The edges of the covers, inside and out, bear dentelle ornamentation, and the end-leaves are of gold-paper.

This came from the library of William Beckford, who had bought it not as an Italian poem, but as a choice example of Italian decorative and inlaid binding.

(Bologna?) 1770: £ s. d.

413 HORE BEATE MARIE VIRGINIS scdm vsum ecclesie romane . . *Colophon:* iprimees a paris par Gilles hardouyn . . Small 8vo. PRINTED ON VELLUM, *full of woodcut illustrations and borders, all the initials and all the large designs* ILLUMINATED; *fine copy in red morocco extra, gilt, with arms on the sides* *first year in the almanac* 1521 27 0 0

The binding is a fine Italian imitation of French work, done about 1770. On the sides the border is a lace pattern consisting of a row of semi-circles or half-wheels with spiked rims, supporting flowers. On the back the bands are represented by short oblique parallel lines, in the panels a lily with cornerpieces.—The escutcheon, under a Count's coronet, consists of two shields of alliance. In the first, *un sautoir ondé, or, cantonné de quatre besants du même;* in the second, *une destrochère tenant une fleur, au chef chargé de trois étoiles en fasce.*

Rome, 1770:

414 MASSIMI (Carlo) VITE DI SANTE DONNE . . Roma MDCCLXIX. 4to. *in the original ornamental binding* 1769 2 10 0

Red morocco, richly gilt, with the arms of an archbishop or Cardinal in the centre.

The Emperor Joseph II, 1772:

415 RAFFEI (Stefano) Ricerche sopra un Apolline della Villa . . Albani . Roma MDCCLXXII. Folio, *with engravings; bound for the Emperor Joseph II* 1772 3 10 0

Red morocco, richly gilt in the Franco-Italian style, and having the imperial arms, mantle, and crown as a centrepiece.

Pope Pius VI, 1780:

416 VETUS TESTAMENTVM . . Latine redditvm . . Romæ, M.D.LXXXVIII. Small folio, *bound for Pius VI* 1588 7 7 0

Blue morocco, richly gilt in imitation of the French style, with tools which were perhaps supplied by Dubuisson. The arms of the Pope form a centrepiece.

The book was the first edition of the Vetus Itala Bible.

Cardinal Braschi-Onesti, 1786:

417 STATVTI DELLA SAC. RELIGIONE DI S. GIO. GEROSOLIMITANO . . Borgo Nvovo nel Marchesato di Roccaforte MDCCXVIII . . *on printed title* MDCCXIX . . Small folio, *engraved and printed titles, and fine portrait; in ornamental binding* 1718-19 4 0 0

Brown calf, richly gilt and silvered. The arms of Cardinal Braschi-Onesti form the centrepiece, on an inlay of red morocco. He became Cardinal, and Roman Grand-prior of Malta, in 1786, to which year this binding may be referred.

VI. French Binders and Book-owners.

André Boule, binder, 1510:

418 PHILELPHUS (Franciscus) De liberorum educatione aurei libri sex . . *Colophon:* . . parrhisiis apud gourmontios . M.d.viij—OVIDIUS DE FASTIS . . *with the woodcut mark of Gilles de Gourmont on the title*— 2 vols. in 1, sm. 4to. *the second piece interleaved with MS. notes by the hand of* MATHIAS MUSSACHIUS *of Antwerp for whom the volume was bound* *Paris*, 1508(-10?) 12 12 0

In the original calf (rebacked), blind-tooled on the upper cover with a design of St. Sebastian and his slayers, within an arabesque border; on the lower, with a Crucifixion. On both covers, fleurs-de-lis are stamped between a double row of fillets; and at the bottom of the central design on both sides we find the name ANDRI BOULE, which represents undoubtedly the binder or the binder's designer. The fleurs-de-lis on the sides render it probable that Missachius or Mussachius, although an Antwerp scholar, was residing in Paris and had the book bound there. There might be some doubt whether this binding is French or Flemish, but I incline to believe that Andri (*sic*) Boule was one of the earliest French binders whom we know by name. He is mentioned as a Paris binder by Thoinan (Relieurs Français), and supposed to have flourished between 1479 and the end of the fifteenth century. This date is, however, too early.

Paris, 1530: £ s. d.

419 LUDOLF OF SAXONY. VITA IESU CHRISTI . . per Ludolphum de Saxonia Carthusianum . . 1529 . Venūdatur Parisiis in edibus Francisci Regnault . . Stout 12mo. *printed in double columns, with numerous small woodcuts; in the original stamped calf binding* 1529 4 4 0

Bound in Paris about 1530. The rectangular centre-space on the sides has two medallions of Roman soldiers, the upper one laurelled, the lower one helmeted, and both of them remarkable for the projecting beard; and also a sort of columned arch which serves to frame them. Outside there is a border of architectonical Renaissance kind, the lowest compartment containing two crouching unicorns face to face, with a vase between their horns.—The MS. initial R on the title-page represents a sixteenth-century owner.

Jean Grolier (1520-50):

420 CATVLLVS . TIBVLLVS . PROPERTIVS . . *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XV . . 12mo. *the initials illuminated; Grolier's copy, with title, name, and device* 1515 50 0 0

Bound undoubtedly in Venice before 1520, but brought to France as part of the Grolier library about 1530.

Smooth citron morocco, gilt on the sides with an arabesque and geometrical design executed in simple gold lines. It is bordered by three gold fillets, and consists of an outer pattern formed by eight curving lines, of which the topmost and lowest portions are three-quarter ovals, united by two semi-circles at each side. Within, there is a rectangular figure of twelve sides resembling a cross, from the top and bottom of which springs the so-called Aldine fleuron, the foliated parts of which are in solid (not in azuré) gold. At the junction of the semi-circles there are similar fleurons, and corner-pieces are produced by a run of the same sort of ornament attached to curves. In the centre, on the upper cover, CATVLLVS. | TIBVLLVS. | PROPERTIVS.; and below, IO. GROLIERII ET AMICORVM. On the lower cover in the centre: PORTIO MEA | DOMINE SIT | IN TERRA | VIVENTI | VM.—The edges are plain-gilt; the back is repaired and new.

A valuable example, shewing that Grolier was still in the Aldine stage at which the ornamentation was done by simple gold lines, before the enormous advance in decorative effect was made by substituting, for the single lines, parallel lines with colour between them to form bands. The manner of lettering the device was altered on later books.

Grolier had two copies of this book. One was in the Libri-Hebbelinck-Ligne-rolle collections; this one, formerly Fléchier's, and afterwards in the possession of Sir Robert Darcy Hildyard (whose bookplate it bears) may now be called the Quaritch copy.

421 AVLI GELLII NOCTIVM ATTICARVM LIBRI VNDEVIGINTI. *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XV. 12mo. *having the anchors and all the initials illuminated; Grolier's copy, with the title and his device (his name being scratched out)* 1515 45 0 0

Bound in Venice about 1525-6.

Dark brown morocco, looking black on the lower cover, reddish-brown on the back and the upper cover. Le Roux de Lincy says "Le mot Grolierii a été gratté, mais non effacé," but in truth it is difficult to trace any more of the inscription than IO. G and the last letter of AMICORVM.—The ornamentation is still of the Aldine style; only the central compartment being framed by parallel-gold lines into the form of a dodecahedron. Within this figure, on the upper cover is the title AVLVS | GELLIVS; on the lower PORTIO MEA DO | MINE SIT IN | TERRA VI | VENTI | VM. Outside of it, is a set of five fillets, the inmost one being curved inward at the corners to admit of the insertion of an Aldine fleuron which ends at the angle of the third fillet. Above and below the dodecahedron is another Aldine fleuron attached by curve lines to the inmost fillet. The back is in perfect original condition, with five high bands, and two low bands. Each band bears a gold line above, upon, and below it; and in each of six panels there is a gold ornament of a little spray with three leaves. The edges of the book are plain-gilt; and a simple gold line runs along the edge of each cover.

This book, the only Grolier copy recorded, was formerly in the Sunderland library, afterwards in that of Crawford of Lakelands. It is among the rarest of the Grolier books by reason of its entirely sound original back.

The arrangement of the lettering of the device is remarkable, as it shews that the book was not bound till about 1526. A volume in the Paris Bibliothèque, which was printed in 1526, bears the motto arranged in the same way as the Catullus above.

422 OVIDII OPERA, 3 vols. *Tom. I:* Qvae hoc volvmine continentvr . Annotationes . . OVIDII METAMORPHOSEON LIBRI XV . . M.D.XXXIIII. *Tom. II:* P. Ouidij Nasonis uita . . HEROIDVM EPISTOLAE . AMORVM . . DE ARTE AMANDI . .

Jean Grolier—*continued.* £ s. d.

Colophon : Venetiis. . MDXXXIII. *Tom. III:* Cla. Ptolemaei . . P. OVIDII NASONIS FASTORVM LIB. VI. TRISTIVM *Colophon:* Venetiis . . M.D.XXXIII.

3 vols. narrow 8vo. LARGE PAPER; *with the anchors and all the initials illuminated; Grolier's copy, with the title, name, and device, in marvellously fine condition, perfect and unsophisticated* 1533-34 525 0 0

Unknown to Leroux de Lincy.

Citron morocco, gilt on the sides with a beautiful design composed of an interlaced geometrical border, formed by parallel gold lines, and an inner compartment of solid gold Aldine fleurons, of metal-work style. The parallel double-fillets which constitute the border are rectangular in character, but at top and bottom they deflect in mid-course and intersect, changing sides, and, at their intersection, are embraced by a lozange. In their course up and down each side, they deflect three times, interlacing as semi-circles, as lozange, and as semi-circles. On the upper cover of each volume we have the title in the centrepiece, and at foot IO. GROLIERII ET AMICORVM. On the lower cover of each PORTIO MEA DO | MINE SIT IN | TERRA VI | VENTI | VM.

The backs have to be mentioned with special observance. They are perfect (notwithstanding a slight breakage at the top of one of the volumes) and in their genuine original condition. A title has been added in three of the panels, but this is all that any modern hand has done to interfere with the sound original backs which give to the Large Paper Ovid of 1533-34 a right to be regarded as the most precious and remarkable set of books from Grolier's library now existing. Almost every Grolier has undergone either modern reback-ing, or a complete regilding of the back in the seventeenth century, so that few have had the luck to see a Grolier book as it looked when Grolier owned it. It is true that the Aulus Gellius previously described has its genuine back in fine condition; but that unfortunately has lost the great collector's name.

Lord Lisburne was the last owner of this superb Ovid, which had previously belonged to R. G. apparently Sir Richard Graham. The engraved bookplates of Wilmot Viscount Lisburne (about 1770) and of R G (about 1728) are found inside the covers.

We may readily assume, from the beauty of this binding, that it was done for Grolier in Paris in 1534 or 1535. It displays a clear advance in decorative taste beyond the Aldine or Venetian type; the lines of ornament being sharper, finer, and more precise than those to which we are accustomed in Italian work. No other such Grolier is likely ever to be seen in the market again. (*See illustration in L. P. issue.*)

423 BARLETIUS (Marinus). DE VITA MORIBVS AC REBVS PRÆCIPVE ADVERSVS TVRCAS, GESTIS, GEORGII CASTRIOTI . . qui . . Scanderbegus . . cognominatus fuit . . Argentorati . . M.D.XXXVII.

Small folio, *bound for Grolier, with title, name, and device* 1537 185 0 0

A warm brown calf decorated on the sides with a simple and beautiful geometrical design in gold. A set of three gold fillets is the exterior framework. Within it there is, first, a border of treble gold fillets, the lines of which curve inward as they approach the corners, and thus form three-quarter circles. Next, a perfectly rectangular border, also of treble fillets, which at its angles intersects

Jean Grolier—*continued.* £ s. d.

the curve of the outer border; and then, a lozange of treble fillets which cuts the second border and touches the first. Within this lozange is a circular centrepiece with a triple-periphery. Above it and below, is the so-called Aldine ornament or fleuron, each united with the other by a line of arabesque, and presenting the appearance of solid metal-work. The fleuron is also found at the corners within the curves. The spaces between the two outer fillets of each of the three geometrical figures are darkened, so as to assume the appearance of black bands. The edges are plain-gilt.

There is a slight amount of reparation at the extreme outer corners of the leather and at the joints. The back, which has been in this instance carefully preserved, is (with the exception of a very small space at top and bottom) exactly as it was in 1650 when it formed part of Dominic de Vic's library, in which nearly the whole of Grolier's collection had been incorporated. That is to say, the back is full-gilt in all its panels with the ornamentation which the De Vics (father and son) seem to have thought necessary in most cases to conceal the nudity of the original panels. It is in a condition like this that most of the extant Groliers of the better kind are usually found; it is still more usual to find them with wholly modern backs. However, to get a Grolier in the state in which Mery and Dominic de Vic had it is the next best thing to finding it in such a condition as the Ovid above described.

The De Vic collection, with all its three thousand Grolier volumes, was dispersed at Paris in 1676.

This volume was probably bound in Paris between 1537 and 1540. On the upper cover, the title of the book, in four lines, is stamped in gold on the centrepiece; and at the bottom, IO. GROLIERII ET AMICORVM. On the lower cover, in the centrepiece, we find the device in exactly the same arrangement as on the Ovid. The book is not mentioned by Leroux de Lincy.

424 SERLIO. IL TERZO LIBRO DI SABASTIANO SERLIO BOLOGNESE, nel qval si figvrano, e descrivono le antiqvita di Roma . . *Colophon:* Impresso in Venetia per Francesco Marcolino . . MDXXXX . .

Folio, *with architectural woodcuts; bound for Grolier, with title, name, and device; in a case* 1540 150 0 0

Black calf, very elegantly gilt in the favorite style. An outer border of two interlacing bands formed of gold fillets, which run parallel, cross over, change places and show at their corners the same figure of an angle piercing a three-quarter circle as on the Barletius. At each intersection a lozange clasps the two bands. Next within is a treble line frame, rectangular except at the middle sides, where it is curved inwardly. A lozange falls over and just outside this second border; and within the lozange is a quaterfoil centrepiece which interlaces with the inward curve of the second border. An ornament of metal-work style appears above and below the quaterfoil, and the so-called Aldine fleuron is embraced within the arms of the curves at the outer corners of the design. The back is new, but appropriately done. The front centrepiece bears a title in three lines. The name of Grolier and the motto appear exactly as on the Barletius.

Grolier had two copies of this Libro terzo. His second one was of the blue-paper issue, and is now in the Paris Bibliothèque.

This one was evidently bound in Paris, probably in 1541.

Jean Grolier—*continued.* £ s. d.

425 ILLVSTRATIONE DELLA ECCELENZA DELLA DONNE con . . interpretationi raccolte dalla Sacra Scrittvra per BSCCFG. nel stato di Milano. *Colophon:* M.D.XLIIII.

Small 4to. *bound for Grolier, with title, name, and motto* 1544 48 0 0

Dark calf, gilt on the sides with a geometrical design, in which are interspersed those arabesques of metal-work pattern which are called Aldine fleurons. Only the sides are preserved, the back joints, and outer framework being reconstructions of the early part of this century. The Grolier decoration is a treble border produced by interlacing bands edged with gold. An outer rectangular border with inward curves at the corners, interlacing angles at the top, bottom, and sides; and an inner figure of mirror-shape, the broadest lines of which break into curves and join in the interlacement of the other two borders at the middle sides. At all the angles, and in the spaces, are Aldine fleurons in gold outlines. In the upper centrepiece is the title LECCELENZA | DELLE | DON | NE; at bottom the usual IO. GROLIERII ET AMICORVM.; and in the centre on the lower cover, the device in five lines, as it was on the Aulus Gellius, Ovid, Barletius, and Serlio.

This little book is an extremely curious one, and must be excessively rare. It is undescribed. The author, who conceals himself under the initials given above, dedicates it to a lady whom he calls La S. Vablispemcof. He was well advised, and so was the anonymous printer, who gives no place of impression or name, so as to escape the action of the authorities. The praise of women, fortified by citations from the Bible, is really an obscene treatise on Woman written by some cleric in high position at Milan.

We may consider that it was bound for Grolier at Paris about 1545. It was unknown to Leroux de Lincy.—The bookplate of Wilmot Earl of Lisburne (about 1780) is posted within the cover.

426 MACROBII DE SOMNO SCIPIONIS: NEC NON DE SATURNALIBUS LIBRI . . *Colophon:* . . Brixiæ per Angelum Britānicum MCCCCCI . .

Small folio, *with illuminated and painted initials; bound for Grolier, with title, name, and motto* 1501 96 0 0

Only the sides represent the original Grolier binding. They are in brown calf, decorated with an elaborate geometrical pattern of interlacing black bands, edged with gold. The outer border is composed of two sets of black bands, which are in turns parallel, interlacing at curves, and intersecting at angles; with inward curves at the corners, into which fit Aldine fleurons. The middle space is given to an oblong figure rounded at the ends, and having a circle centrepiece, overlain by a lozange, the points of which touch the outer border. There are Aldine fleurons above and below the centrepiece; and various little spaces in the ornamentation are filled with gold dots. The pattern is a fine one, but less simple and more elaborately pretentious than any of the preceding examples. The title, name, and motto are given in exactly the same manner as upon the Serlio.

Grolier had two copies of the Aldine Macrobius of 1528, but it must have been nearly twenty years later that he obtained this old book and caused it to be bound. It possesses a special value in the circumstance that the whole text of the Saturnalia is annotated with emendations by Grolier in a clear bold hand on the margins. This writing and the binding may be ascribed to the period about 1545-48.

This volume belonged to R. S. Turner, whose ex-libris is inside. It was by his order that the book was repaired by Bedford, to whom we have to attribute the Grolieresque back and the goffered edges. Mentioned by Leroux de Lincy.

427 IVVENALIS. PERSIVS. Aldvs M.D.XXXV. 12mo. *in the original binding, Grolier's copy, but not bound in a special way (rebacked)* 1535 20 0 0

Calf, gilt with several parallel fillets, and an Aldine fleuron in the centre. The initials throughout the book are illuminated; under the colophon, Grolier has written "Io. Grolierii Lugdunensis et amicorum," and on the vellum end-leaf his motto with the inscription repeated.

Grolier gave the book away before his death, probably on account of its binding; for we find at the beginning a memorandum that Petrus Hebert or Gebert presented the volume to F. Gannus, in March, 1565.

428 PATRICIUS (Franciscus). FRĀCISCI PATRICII senensis pontificis caietani ENNEAS de regno . . *Colophon:* Parrhisiis . . milesimi quingentesimi vndevicesimi . . Small folio, *bound in Italy, but not for Grolier, whose inscription, however, appears on the end-leaf* 1519 36 0 0

Black calf or smooth morocco, gilt on the sides with a border of metal-work pattern, inside which is a rectangular figure enclosing two circles (one above the other), over which falls a pair of double slanting bands in the style of lattice-work. It is a little mended and partly rebacked. The book must have been sent to Italy after 1520, and it was in Venice (or Milan ?) that it received its binding (about 1525).

Jean Grolier (1520–50)—*continued.* £ s. d.

Whether the binding was done for Grolier or not, we cannot say; but it has none of his characteristics. The book was, however, in his possession about 1530, when he wrote the MS. inscription above alluded to: PORTIO [MEA] DOMINE SIT | IN TERRA VIVENTI | VM, and under it: Jo. Grolierij Lugdunensis | & Amicorum.

429 [FOLENGO (Theofilo)] OPVS MERLINI COCAII . . *Colophon:* Tusculani Apud Lacum Benacensem . Alexander Paganinus . M.D.XXI . . 12mo. *printed in a peculiar semi-Italic type, with woodcuts; bound probably by Derome le jeune, citron morocco, gilt edges, but containing Grolier's MS. note of ownership* 1521 30 0 0

Under the colophon we find the inscription, in Grolier's hand (written about 1528-30): "Grolierij et amicorum."

430 SACERDOTALE ad consuetudinē . s. Romane Ecclesie . . *Colophon:* Venetijs . . 1564 . . Small 4to. *in the original Venetian binding, bearing the name of Grolier; in green morocco case* 1564 21 0 0

Small red morocco gilt with a Grolieresque interlacing pattern, which includes a rectangle with indented corners, and in-curves at the middle sides, an inner rectangle with out-curved corners, and an inner figure combining circles and a lozange; as well as an exterior border of intertwining knotwork. The inscription "Io. Grolierii et amicorvm," stamped at the bottom of the upper cover, seems to be an addition of later date.

Francis I, 1530–40:

431 GUEVARA (Antonio de) LIBRO LLAMADO RELOX DE PRINCIPES . . *Colophon:* . . Valladolid: por maestre Nicolas tierri . . mill y quinientos y veynte y nueue Años. Small folio, *bound for Francis I* 1529 105 0 0

Dark brown leather, over heavy wooden boards; in superb preservation. The ornamental tooling on the sides is of identical pattern with that which is given by Thoinan in his plate III, from a volume in the Bibliothèque Nationale. The only difference seems to be that here, on the Guevara, there is some employment of silver as well as gold on the sides. An outer and an inner band of silver edged with gold form a rectangular framework to the pattern in the middle. Between those two bands is a running arabesque of metal-work style. The design in the middle is a beautiful arabesque of black bands, edged with gold, intertwined and convolving in a figure somewhat resembling an hour-glass. At the endings, or at the points of intersection, or return, the work is silvered. In the narrowest part of the hour-glass the crown and royal arms and the Salamander are impressed, accompanied by the crowned F, which is also repeated in several places over the whole design. In the panels on the back, the fleur-de-lis appears in the centre, accompanied by repetitions of the crowned F; except in the topmost and lowest compartments, which are latticed with gold diagonal lines. The edges are gilt and goffered. (*See illustration.*)

The arms of some modern Spanish family have been painted on the title.

432 CICERONIS (M. T.) DE PHILOSOPHIA volvmen primvm . . *Colophon:* Venetiis in aedibvs Aldi et Andreae . . M.D.XXIII . . 12mo. *original Venetian binding stamped with the insignia of Francis I (enclosed in a red morocco case)* 1523 55 0 0

Smooth black morocco gilt. On the sides a single fillet close to the edge. Then a double inner border formed of two sets of fillets which intersect at the top and bottom and in the middle. In each of the middle compartments there are stamped in gold, the arms, crown, and collar of Francis I, with the Salamander beneath them; the shield flanked by crowned F. Fleurons at the inner angle of each of these compartments; and in the outmost space between the fillets, the crowned F is repeated, with the fleur-de-lis and a spray of foliage. The back has been slightly mended; and the gold a little refreshed in a few places.

An inscription on the title, "Alex. Puliotini et amicorum," is by a later owner of the book (towards 1590), who has filled the pages of the Quæstiones Tusculanæ with manuscript notes.

Francis I, 1530–40—*continued.* £ s. d.

433 ALBUMASAR de magnis ɔiunctionibus: annor' reuolutiōibus . . *Colophon:* Impressum Venetijs . . 1515 . . 8vo. *with numerous woodcuts; in the original binding (repaired) of wooden boards covered with black morocco gilt, with the arms and symbol of Francis I (enclosed in a brown morocco case)* 1515 60 0 0

On the sides a geometrical pattern of Grolieresque style produced by simple parallel gold lines. In the centre the crown, escutcheon, collar, and salamander surrounded by alternate repetitions of a fleur-de-lis and a crowned F. In a small compartment of the pattern, above the centrepiece, there is a title ALBVMASAR DE . MAG. CONI.

Paris, 1538–40:

434 TUNSTAL. De Arte Svpputandi libri quatuor, Cutheberti Tonstalli . . Parisiis . . M.D.XXXVIII. Small 4to. *in the original binding (rebacked)* 1538 7 10 0

Dark brown calf. The fillets on the sides are blind-tooled. The corner-ornament (a lily) is in gold, as well as the centrepiece which on the upper cover is a medallion of Mars, on the lower, of Lucretia.

435 FVCHSII (Leonharti) de medendi methodo libri qvatvor . . Parisiis . . M.D.XXXIX . . 12mo. *in the original binding* 1539 3 16 0

Wooden boards covered with black calf, which is stamped with medallions of Roman heads, and some architectonic ornament; the back mended at top, but in excellent preservation.—There are some notes on the flyleaves written by an English physician about 1560-70; the book belonged to Arthur Taylor in 1654, to John Lang in 1738, and lately to Lord Orford.—The initials T. G are stamped within some of the roundels on the sides; they probably represent the Elizabethan doctor.

436 OFFICIUM BEATE MARIE VGINIS AD VSUM SARŪ . . Expensis honesti viri Symonis vostre . comorantis Parisius . . (*Almanach* 1512-30). Small 8vo. PRINTED ON VELLUM, *with many large illustrations, and having every page bordered with smaller engravings; in a stamped vellum binding (rebacked)* *About* 1512 70 0 0

This is perhaps not the original binding: it is probably the second covering of the book. The sides are stamped with renaissance ornament and small heads of Romans; the central panel on the upper cover contains a figure of Ivstitia, and on the lower cover Lucretia. On each appear the initials S.R. which we must read as Stephanus Roffetus or Etienne Roffet who was one of Francis I's royal binders in 1539-40.—This Sarum Primer (Officium) is a book of extreme rarity and value.

Lyons, 1542:

437 BOIARDO-BERNI. ORLANDO INNAMORATO composto gia dal Signor Matteo Maria Boiardo . . rifatto . . da M. Francesco Berni . . Milano . . M.D.XXXXII. Small 4to. *fine ruled copy in the original limp vellum gilt* 1542 3 10 0

The back is gilt with so-called Aldine fleurons so composed as to form a line of decoration in the style of metal-work. The sides are gilt with two fillets forming a single frame, and an oval ornament in the centre which is one of the earliest examples of Veneto-Lyonnese stamping. A parchment slip used by the binder is portion of a French legal document written in or near Limoges in December, 1540. This may be regarded as evidence to show that the book was bound, not in Milan, but at Lyons. The letters I L are added in black by the side of this centrepiece, and represent John Lyon who afterwards became Earl of Strathmore. The bookplate of John Earl of Strathmore, engraved about 1760, is pasted inside the cover.

Henri II and Diane de Poitiers, 1547–59:

438 ALEXANDRI AB ALEXANDRO . . Genialivm Diervm libri sex . . Væneunt Parisiis apud Ioannē Roigny . . 1539. Small folio, *bound for Diane de Poitiers' library; enclosed in a green morocco case* 1539 100 0 0

Smooth red morocco over limp paper boards. The decoration of the sides is Grolieresque mosaic. There are two rectangular borders, the outer one a blue band, the inner a white or silver one (most of the

Henri II and Diane de Poitiers, 1547-59—*continued.* £ s. d.

colour of which has now disappeared). They are both edged with gold. Next a double rectangular frame formed of two red bands (most of the colour gone) which run in a double parallel at each side, the outer line taking an inward curve at the corners and in the middle; with transverse bands at top and bottom from the base of the corner-curves. Where the bands cross, they are embraced by square clasps, blue edged with gold. Over this double rectangular frame, there falls a lozange blue, edged with gold, modified in form by in-curves near the top and bottom, so that the angles look like spear-heads. Within the lozange is a quaterfoil with a circular extension at top and bottom; these circles grasping the narrow base of the spear-head. The quaterfoil was also coloured (blue at top, red at bottom), but the colour between the gold edges has faded on the upper cover. Within it is a double fleuron *plein or* of the so-called Aldine kind. Between the two rectangular borders first mentioned there is stamped in gold a succession of the special symbols, thus: three crescents interlaced, D and H interlaced, and so on with a fleuron between each; so that the symbols recur six times and the fleurons eight times. In each of the side spaces where the lozange cuts the double rectangular frame, there is a gold bow longitudinally disposed, and facing outwards, with the triple crescent at one end and the D H at the other; a fleur-de-lis falling near each extremity of each bow. Beside the neck of the spear-head, at each side, top and bottom there is a quiver (blue body with red base) from the mouth of which issue red and gold flames.—There are three heavy bands, alternating with four thin and low ones, on the back. The heavy bands are stroked with a single transverse gold line; the thin ones with parallel oblique lines. The panels are scored in blind-tooling with two diagonal cross-lines and one transverse.—The binding is somewhat worn and the colouring has lost its brilliancy, the back is slightly repaired at the extreme top and bottom; but this is nevertheless a remarkable and attractive example of the earlier period of the Henri-Diane bindings. It is apparently the work of an Italian hand, done in Paris about 1548-50. (*See illustration in L. P. issue.*)

439 THEMISTIUS. OMNIA THEMISTII OPERA . . (Græce) *Colophon:* Venetiis in ædibus hæredum Aldi Manutii, & Andreæ Asulani . . M.D.XXXIIII. Small folio, *bound for Henri II and Diane de Poitiers, repaired by Bedford* 1534 100 0 0

Smooth olive brown morocco, gilt on the sides with a simple but elegant decoration. The whole of the back, and the extreme rim of the covers, are Bedford's reparation; but the sides and the goffered edges are entirely original. Inside the outmost fillet, there is, between a combination of blind and gilt fillets, a border consisting of a succession of fleurons springing from stems that curl right and left—just the sort of ornament that might be seen crowning the ironwork of a handsome gate or railing. Within the border, a large centrepiece, oval or oblong in its movement, is composed of four bows touching one another at the middle top and sides. Within them is the crowned escutcheon of France surrounded by the chain of the Order of St. Michael from which its medal hangs. The medal is partly enclosed by the arms of a large crescent; and on its right and left is a crowned H. Above the centrepiece, but still within the border, is the title ΘΕΜΙΣΤΙΟΣ . A. Under it, in a horizontal line, the interlaced D H, a crowned H, and the interlaced crescents. Below them a fleur-de-lis at each side, and under them the crescents and the D H; the same arrangement being repeated in the lower half of the centrepiece. The edges are gilt and goffered with an arabesque pattern, in the middle of which stands a large letter H.

Henri II and Diane de Poitiers, 1547-59—*continued.* £ s. d.

440 ISOCRATES. ISOCRATIS SCRIPTA qvae nvnc extant, omnia . . (*Græce et Latine*) Basileæ per Ioannem Oporinum. Small 8vo. *in the original binding* (*Date in the preliminaries:* 1552) 3 10 0

Although printed at Basel, the book was bound at Paris in black calf, and bears on the side, stamped in gold, a medallion portrait of HEN. II. R. The back has a title in gold on the second panel—an early instance of the practice. It is ISOCRATES | GRE. LAT. There is a flower with a leafy stem gilt on each of the other panels, and at the extreme top and bottom there is a running fleuron ornament.

441 CAMERARII (Bartholomæi) Beneventani DE PRÆDESTINATIONE DIALOGI TRES . . Parisiis, Ex typographia Matthæi Dauidis . . 1556. 4to. *fine ruled copy in the original binding executed for Henri II and Diane de Poitiers; wrapped in a chemise and enclosed in a red morocco case* 1556 210 0 0

A beautiful and unusual example of decorative work in blind-tooling, or rather in simple black on simple white. The leather is white kid. There is on the sides a treble rectangular border of black fillets, very narrow. The entire surface within it is given up to the elegant ornamentation which is unquestionably due to a French, not an Italian, hand. The main figure is composed of two very large semi-circular palm-branches, their extremities turned to the sides, which lie one over the other so as to form an oval centre framed by the sharp-pointed edges of the palm-leaves that turn inwards. Within this oval space, there is an oval figure framed by double black lines, like a medallion, and upon it we read the words CONSEQVITVR | QVODCVNQVE | PETIT, with a crescent above and a crescent below. On the lower cover this motto is replaced by NIHIL AMPLIUS OPTAT. Outside the pālm-leaves, there is at right and left an upright bundle of three feathered arrows, clasped at the middle by a crescent. The middle arrow in each group is taller than the others; these having their pointed heads broken and falling sidewise. Two other perfect arrows, turned downwards, form a sautoir behind the palm-branches. A large crescent clasps the palm-branches at their point of intersection, above and below the medallion; and outside the points of this crescent there lies horizontally, at top and bottom, an unstrung bow which fills up the space between the palms and the rectangular border. An oval ring clutches the straight middle part of the bow; and on either side of this ring there is stamped in plain black the three interlacing crescents and the crowned H. At the angles and in various places throughout the design, the interlaced D and H are impressed.—The back has no bands, but is decorated with a pattern resembling a longitudinal succession of lozanges with their outer angles continued into curves and the spaces within the curves filled with little tendril-branches. This design is framed within a double-fillet, and at top and bottom by a small compartment stroked with oblique lines.

The book is dedicated to Marguerite de Valois (sister to Henri II, niece of the Marguerite of the Heptameron, and aunt of the Marguerite of the bindings). This binding is not only a beautiful, but a very special one, and seems to mark some particular incident of Diane's intercourse with the King. It is unlike all the other examples of her library, and the mottos are significant: *She gets whatever she asks for; she wants no more than this.*

The late history of the book is told in a letter from Sir James Lacaita to Mr. Gibson Craig (inserted in the volume). It belonged in the seventeenth century to a member of the family of Gondi de Retz who bequeathed his library to the Annunziata at Florence. When the Italian government seized the books of the Monastery in 1860, this one was so completely covered with dust and dirt that the decora-

£ s. d.

tive design was invisible, and it was turned out with many others as worthless. They were publicly sold by the crown officials in lots according to weight; the stall-keepers who bought the lots retailed the books at less than a penny a volume. A bookseller who bought this volume for a halfpenny or a penny, took it to his shop, and began to clean it. As the dust was gradually rubbed away, the design began to appear, and while he was looking at so much of the decoration as he could see, Dr. Foresi entered the shop, caught sight of the book, asked its price, and took it away half cleansed at the cost of 100 francs. He had the cleansing process completed, and by-and-by sold the volume at a very high price to Gibson Craig, then as always an eager book-hunter. At Gibson Craig's sale it became my property.

Paris, 1550:

442 PSALTERIVM DAVIDIS carmine redditvm per Eobanum Hessum . . Parisiis, Ex officina Petri Gualteri . . 1549. 12mo. *in the original binding*, MELANCHTHON'S COPY 1550 21 0 0

In smooth yellow calf or citron morocco; with a geometrical pattern in black and white compartments, on the sides, each band edged with gold; with a couple of azuré fleurons; the central space between the arms of the main design gilt with oblique parallel lines. On the back (without bands and panels) there is a perfect arabesque design of branch-and-leaf pattern, in black, silver, and gold. The edges of the book are gilt and goffered with arabesques, and the edges of the covers have the running tendril ornament in little groups divided by simple lines. A note of presentation on the leaf within the upper cover shews that Albertus à Schemitz or Scheinitz gave the book (bound as it is) in 1550 to Georg Rodth.; and four pages of Latin verse in Melanchthon's handwriting on the flyleaves, "De dicto: Non potest sibi homo sumere quidquam nisi datum sit et à Deo", signed "Philippus Melâthon", proves that it must have been lent to or owned by the great Reformer before 1560. It belonged in 1658 to Carpzovius, whose name is written on the title.

A MOST INTERESTING LITTLE VOLUME. Pasted inside the lower cover is an impression (coloured) of Hans Sebald Beham's engraving of Patience, dated 1540. This was probably inserted at the time of binding.

Lyons, 1550–55:

443 IL DANTE, Con argomenti . . Lione, per Giovan di Tovrnes. MDXXXXVII. 12mo. *a fine ruled copy in the original binding, sound and well preserved* 1547 8 8 0

Olive morocco, gilt on the sides with fillets and arabesque ornament. There are two rectangular borders formed of double fillets, a flower as a cornerpiece in the space between them. The centrepiece is a combination of two interlaced clasps lying, like a St. Andrew's cross, upon a lozange with curving sides. A fleuron above and a fleuron below the centrepiece, and from the heart of each a curved line that branches outwards on each side throwing its leaves into the space between the two borders. On the back there are horizontal gold lines on the four thick bands, oblique lines on the two thin ones; a fleuron in each panel. The edges are gilt and goffered with an arabesque design.

This is a pretty Lyonnese binding done about 1555. The bookplate of Wilmot Earl of Lisburne inside the cover.

444 MEDINA. L'ART DE NAVIGVER DE MAISTRE PIERRE DE MEDINE, Espaignol . . traduict de Castillan en Françoys . . par Nicolas de Nicolai, du Dauphiné, Geographe du tres-Chrestien Roy Henri II . . A Lyon, chez Gvillavme Roville . . 1554. Small folio, *with woodcut diagrams, and large engraved folding map of the* NEW WORLD (*with part of Europe and Africa*); *in the original binding* 1554 25 0 0

In warm brown calf, decorated on the sides with a mosaic border of gold and black, and an oval arabesque centrepiece also in black and gold, the spaces of which are filled in with numberless little gold dots. The border is a sort of broad metal-work arabesque in which three colours appear, namely, the blackened ground, the gold of the outlines, and the body of the design formed of compartments of the natural brown leather. The edges of the book are plain-gilt; those of the covers are gilt with rows of oblique lines, divided by simple gold lines. The back has no bands and is nearly flat. It has been repaired at its top and bottom, but the whole of the original ornament is there, consisting of a base of gold dots, on which is a set of running arabesques outlined in gold, but formed simply of the blank surface of the brown calf.

This book has a special interest for the American collector, since the map of the New World is not a reproduction of Medina's (as Nordenskjöld seems to have imagined), but is a much larger and more elaborate work, done by Nicolay himself.

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(François II?) 1550-55: £ s. d.

445 BOCCACCIO (Giovanni) IL DECAMERONE . . In Venetia per Gabriel iolito di ferrarij MDXLII. Small 4to. *with woodcuts; in the original binding* 1542 8 8 0

Warm brown calf. The sides are impressed with two triple borders of fillets in blind-tooling. Outside each corner of the inner border is a lily or Aldine fleuron *plein or*; in the centre on each side is the crowned double-headed eagle, also in gold. The back has five bands. The first and sixth panels are scored with blind-rulings; in the second and fourth panel there is a fleur-de-lis in gold; on the third and fifth panels, a dolphin uncrowned, also in gold.

446 DIVITIO (Bernardo) Calandra comedia . . *Colophon:* . . Vinegia per Nicolo . . Zoppino. MDXXX . .—TRISSINO. Comedia del Trissino intitulata i Simillimi . . *Colophon:* . . Venezia . . MDXLVIII . . —TAISNIER. Opera nvova molto vtile, et necessaria à tutti architettori . . *woodcuts. Colophon:* In Ferrara . . 1548—3 vols. in 1, 12mo. *bound by the same hand as the Boccaccio of* 1542 1530-48 4 0 0

The same warm brown calf, and the same treatment of the back and sides as on the Boccaccio. The only difference is that the corner ornament is here a lion rampant instead of a lily.

This book and the Boccaccio were bound by the one craftsman, and for the one library. The dauphin and the fleur-de-lis on both indicate a royal French provenance, while the double-headed eagle can only represent the Emperor. There seems to be no way of explaining such a concurrence of symbols, but by assuming that they indicate presents from the Emperor Charles V, between 1550 and 1555, to the little boy who afterwards became François II of France, and that Catherina de Medici caused the binding to be done at Lyons.

Peter Ernst, Count of Mansfelt, 1555:

447 VEGETIUS AND VALTURIUS. FLAVE VEGECE RENE . . du fait de guerre: et fleur de cheualerie . . Paris par Chrestian Wechel . . M.D.XXXVI. Gothic Letter . . *With fine woodcuts*, 1536—LES DOVZE LIVRES DE ROBERT VALTVRIN touchant la discipline militaire . . A Paris, chez Charles Perier . . 1555 . . *Roman Letter, with fine woodcuts*, 1555

2 vols. in 1, small folio, *fine ruled copies; bound for Count Peter Ernest Mansfelt in Paris in* 1555, *enclosed in a red morocco case* 1536-55 180 0 0

Brown calf, decorated on the sides with a grand design of interlacing curves, resembling the style of carved woodwork. The design comes out in black bands (edged with gold) on a field of innumerable gold dots which seem to be the ground of all, except of the centrepiece. In this, there are no dots; upon the plain calf surface are stamped (in silver) the Mansfelt arms; around the shield, the chain of the Golden Fleece, in gold; above it, the motto M FORCE MEST TROP, and under it MANSFELT. The edges are gilt and goffered with a fine arabesque design. The back is a reparation by Bedford.

Count Mansfelt was still in Paris, a prisoner of war, when the Valturius was published there. He probably caused it immediately to be bound up with his Vegetius, in Paris, rather than wait to have the work done in Antwerp as soon as he should regain his freedom.

Paris, 1555-60:

448 HORAE, in laudē beatiss . virginis Mariae, Ad vsum Romanum . . Parrhisijs, apud Gotofredum Torinum . . *Colophon:* Parrhisijs, Ex Officina Gotofredi Torini Biturigici . . Anno . . M.D.XXXI . . small 4to. *Geoffroy Tory's Book of Hours, with exquisite woodcut borders to every page, and* 17 *pictorial designs in outline (which are all slightly illuminated in gold and colour-wash) as well as the device of the* Pot cassé *at beginning and end; in a fine binding* 1531 72 0 0

A beautiful book which is excessively rare. The binding might be Lyonnese but is probably Parisian, and was done about 1555 in the Veneto-Lyonnese style, with oval

Paris, 1555-60—*continued.* £ s. d.

centrepiece and nearly triangular cornerpieces stamped on azured gold. The back is perfect and has a lozangy fleuron in each panel.

The colouring, which was probably done in Tory's own shop for some special patron, is elegant and light, but is confined to the title-page and the miniatures. The beautiful Renaissance borders throughout the book are untouched by colour, except where they face a miniature.

Didot's copy of this charming volume was not quite perfect, there being one facsimile leaf in it. Nevertheless it fetched 2500 francs (plus expenses) at his sale. Didot's "Essai" states "Sous le rapport de l'ancienneté, de la pureté du style du dessin, et de l'exécution typographique, ces Heures *à l'antique* sont le plus beau specimen de l'art français de la Renaissance."

449 NOUUM TESTAMENTUM . . Parisiis . Apud Simonem Colinæum, & Galeotum à Prato . 1543 . . Small 8vo. *bound for Jean Faulcard Paris*, 1543 10 0 0

Smooth black morocco, richly gilt on the sides with a stamped Grolieresque and arabesque design. The Grolieresque pattern is the outer rectangular figure, cut away in inward curves at the corners, the inner rectangular figure with projecting curves at the corners; and over them a lozange. The outmost border is a line of architectonic arabesques looking like a design by Geoffroy Tory. There are roses at the corners outside the intersecting curves, and the whole face of the design within the arabesque border is covered with gold dots. On a centrepiece we read the name of the original owner for whom the book was bound: M. IEHAN FAULCARD PERE. Roses in the panels on the back, except the top and bottom compartments which are scored with oblique lines.

This is a sound and fine example of the new phase of bookbinding as practised in Paris about 1555.

450 CICERO . M. T. Cice . de Philosophia volvmen secvndvm . . Parisiis Apud Simonem Colinæum . 1545. 16mo. *in the original binding* 1545 4 10 0

Brown calf, gilt on the sides with a pretty interlacement-pattern resembling the style of carved wood-work. The combination of curves and angles gives to the top and bottom the appearance of vases, united in the middle by a nearly oval figure with a rectangular centre. Over the greater part of the design lies a figure like a double cross, in the four outer angles of which a little *azuré* leaf is set. A spray of leaflets is impressed in each of the panels on the back. The joints are repaired, and the back is mended at bottom. The edges are plain-gilt. A pretty example of Paris work about 1555-60.

451 ALAMANNI. LA COLTIVATIONE DI LVIGI ALAMANNI al Christianissimo Re Francesco primo . . Stampato in Parigi da Roberto Stephano . . MDXLVI . . Small 4to. *very fine ruled copy in a splendid mosaic binding* 1546 55 0 0

Probably bound in Paris and decorated in the Italian style with tools procured from Venice.

Smooth-grained brown leather, apparently calf, gilt and painted on the sides with a superb Maiolesque pattern. The main design is like an intricate piece of woodwork ornament, suggestive of a rectangular basis, but actually formed in curves, convolutions, and parallel interlacements of very beautiful kind. The lines are broad bands of white and blue, framed within gold edges, and an oval or O formed of white lines occupies the centre. The cornerpieces, and the decoration that fills the spaces within and around the oval centre, are graceful wreathy curves of gold ending in conventional leaves, red or green. The borders outside the design are fillets of gold filled in the spaces with green and white. The edges are plain-gilt. (On the lower cover there is a commutation of the colours, but the design is the same.) The back has no bands but is flat, and divided by lines into panels gilt with a lattice-work of diagonal lines, white dots in the spaces. The edges of the cover are gilt with running tendrils divided or united by simple gold lines. The binding was painted in the Italian manner, probably to please one of the followers of Caterina de Medici. A document quoted by Thoinan, in his article on Etiennes Roffet, shows that "Loys Alleman fleurantin" was allowed to import from Venice certain tools for use in producing Italian books at Paris. He died in France in 1556.

Lyons, 1555-60:

452 MACROBII . . in Somnium Scipionis, Lib. II. Saturnaliorum, Lib. VII . . Lvgdvni, apvd Seb. Gryphivm, 1556. Small 8vo. *in the original binding* 1556 2 0 0

Brown calf, stamped on the sides with Homeric figures (Pallas, Venus, Juno, Paris) in border compartments, and a running floral ornament in the centre.—This is a fine Lyonnese example in perfect preservation, and bears the date 1555.

Lyons, 1555-60—*continued.* £ s. d.

453 LUCANUS. M. Annei Lvcani de Bello Civili libri decem. Apvd Seb. Gryphivm Lvgdvni, 1547. 16mo. *in the original binding* 1547 4 4 0

Smooth olive morocco, gilt on the sides with a geometrical design in compartments in the style of carved woodwork. It is formed by blackened bands lined with gold, is rectilinear in the middle, curved and interlacing at top and bottom. In the centre is an oval enclosing the title: M. AN. LVCANI. All the spaces between this oval and the main lines of the design, are filled with tiny gold dots. There is an *azuré* fleuron at each corner, and also at the angle where the rectilinear parts of the design retreat into curves. There is a gold rose in each of the four panels on the back; and oblique gold lines on the top and bottom bands. The edges plain-gilt.

454 BOCCACCIO. Il decamerone di M. Giovanni Boccaccio . . In Lione, appresso Gulielmo Rovillio. 1555. 12mo. *in the original fine Lyonnese binding.* (*See illustration*) 1555 16 16 0

Polished calf of a warm brown tint, decorated with an arabesque mosaic on the sides. There are wreathing branches of gold lines, forming unfinished circles and ending in tendrils and leaves *plein or*. On the upper cover the leafage is painted green within the gold, as well as the flowered sprays that seem to spring from the branches. Fleurons in green and gold are stamped down the centre, with other little circular ornaments in gold. The space between the branches at top and bottom is painted blue. On the lower cover, the wreathing lines are so arranged that the result of their contact at the middle is a row of lozanges from top to bottom, and the gold lines which form these lozanges is edged with black or dark blue bands. A transverse space is ruled off in the middle on each cover to receive a lettering; on the obverse I . A . AS . DD . , on the reverse GRAM. 1557. The back is perfect with five high bands and two low ones; six of the panels stamped alternately with a blue, white and gold flower, and a green and gold spray of leaflets. The top and bottom panels with their low bands are scored with oblique parallel lines, blue and gold. The edges are gilt and beautifully goffered with reddish-brown arabesques.

From the inscription on the title we see that the owner's initials were J. A. à S.; from another on the flyleaf we conjecture that he was a native or inhabitant of Berry. This binding is a very pretty example of Lyonnese decorative handwork.

455 HORÆ . . ad vsum Romanum . . Lvgd. apvd Gvllel. Rovillivm . 1550 . . Small 8vo. *printed within borders, with woodcuts; in the original binding* 1550 20 0 0

Smooth red morocco; gilt on the sides with a handsome and elaborate geometrical pattern of interlacements, with *azuré* fleurons in some of the spaces. A small rose in each of the panels on the back; the topmost and the lowest band gilt with oblique strokes, the others with a plain transverse line. The edges gilt and goffered with chainwork. The edges of the covers gilt, with running lines of tendrils, each group divided from the other by a single gold line. This binding is almost too good to be Lyonnese work, but there can be little doubt that it was done at Lyons, and by hand.

456 CICERONIS Opera: Epistolæ, 2 vols.; Orationes, 3 vols.; de Philosophia, 2 vols.; de Officiis, 1 vol.; Rhetorica, 1 vol.—together 9 vols. 16mo. *in the original binding* *Lugduni*, 1558-60 4 10 0

Calf, stamped from a plate with a geometrical Grolieresque design, outlined in gold and standing out in high dark relief from a surface covered with dotted gold. The bands on the back are low and so covered with the flat calf surface as to be nearly invisible. The back is gilt in three divisions; at top and bottom a *semis* of triple dots in gold; in the middle, an interlacing design, black and gold, done by handwork. Some of the volumes have the corners and the extremities of the back damaged.

457 SVIDA. ΣΟΥΙΔΑ . τὸ μὲν παρὸν . . βιβλίον . . [*Græce*]. *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.V.XIIII. Small folio, *bound in France about* 1560 1514 12 0 0

Rich olive morocco, gilt on the sides partly by hand and partly by means of engraved plates. The centrepiece, oval and interlaced; the cornerpieces, geometrical and interlaced on a ground of *azuré* and picked-out gold, are stamped. The border is by hand and consists of double fillets, parallel except where they deflect inwardly into interlacing lozanges, and intertwining circlets, at mid-sides. *Azuré* fleurons flank the points of involution, and occupy the centrepiece. The back is flat, divided into panels by transverse bands of arabesque. Five of the panels are decorated with various *semis:* little trefoils, macles, stars, gold dots in triples, and tiny lozanges. The first and the seventh panel have roulettes of knotwork. The edges of the book are plain-gilt; those of the cover bear a succession of running tendrils divided by simple lines.

This is a grand-looking book, and was bound either in Lyons or Paris, not at Venice.

Lyons, 1555–60—*continued.* £ s. d.

458 LUCANUS. M. ANNEI LVCANI de Bello Civili libri decem . . Lvgdvni, 1547. 12mo. *in the original binding* 1547 5 0 0

Smooth-grained olive-brown morocco, gilt on the sides with an interlaced pattern, of which the most prominent feature is an oval figure, formed by the complex ramification of parallel gilt lines ending at top and bottom in *azuré* rolls. The centre-piece is a combination of four Aldine fleurons, azurés, which form a flowered lozange. The back is flat, without panels or bands, and gilt with twining arabesques ending in *azuré* leaves. The edges of the book are plain-gilt; the edges of the binding have the usual French ornament of running tendrils divided by gold lines. This binding is plainly all handwork, with the exception of the fleuron and the edge-decoration. It was done at the same time (and perhaps in the same atelier) as the Asolani of Bembo described below, but the latter is a finer piece of work.

Catherine de Medicis (1560):

459 DANTE. L'AMOROSO CONVIVIO DI DANTE . . *Colophon:* . . Vinegia per Marchio Sessa . . MDXXXI. 12mo. *bound apparently for Catherina de Medici* 1531 40 0 0

An elegant binding in smooth olive-brown morocco, decorated with arabesques in the style of metal-work, which were formerly silvered, but now appear like blind-tooling. The border on the sides is a line of fleurs-de-lis pointed outwards. The main ornament is a set of interwining arabesques, *plein argent*, so arranged as to suggest the form of a lozange. At each corner, internally, there is a monogram composed of two K's back to back which may also be read as an I lying over an X. It was a symbol used both by Katerina and by her son Karolus IX. The mode of decoration is Italian, but the workmanship evidently French, and it seems to represent a presentation from Catherine to Charles before his coronation in 1560. There is a rose or quaterfoil in the panels on the back, and the edges are plain-gilt.

Charles IX, 1560:

460 LA LEGENDE DES FLAMENS, croniqve abregee . . On les vend a Paris . . par Galliot du Pré . . 1558. 12mo. 1558 6 6 0

In a beautiful modern calf binding, bearing on the sides an intitulation, an interlaced pattern in black compartments, and a centrepiece on which are stamped the monogram (CC interlaced, back to back) and the royal arms of Charles IX. It is evidently a close imitation of one of the artistic bindings done for that monarch, so close indeed that it has deceived many eyes. The edges are gilt and goffered and bear a crown over three fleurs-de-lis.

Paris 1560–70:

461 HEURES DE BAIEUX. Small 4to. ILLUMINATED MS. ON VELLUM, WITH 12 MINIATURES *and* 12 *handsome floral borders, besides numerous smaller borders and a great quantity of illuminated initials; bound at Paris about* 1560-65 *About* 1465 52 10 0

Brown calf over wooden boards; the sides gilt with a beautiful arabesque pattern. The centrepiece is an oval within which we see a fleuron at top and bottom, twining with leafage at the sides. Above and below the centrepiece there is a large fleuron the stem of which divides into a double curve, right and left, ending at each side in a roll. At the sides are decorative scrolls tipped with *azuré* foliation, and azuré leaves are scattered over the whole surface. The outside border is a treble gold fillet. The back has five high bands, ruled with gold; and in the panels there are azuré fleurons and leaves. The edges of the book plain-gilt; of the cover gilt with compartments of oblique strokes divided by simple long lines. This binding is in wonderfully sound and fresh condition; only the extremities of the back having been slightly mended. The design and the workmanship are too good to have been executed elsewhere than at Paris, about 1560.

462 BEMBO. Gliasolani di Messer Pietro Bembo . . *Colophon:* Impressa in Vinegia nelle Case d'Aldo Romano & d'Andrea Asolano . . M.D.XV . . 12mo. *in a fine binding, admirably preserved* 1515 21 0 0

Smooth olive morocco. the sides covered with a gilt pattern of geometrical interlacement too complex and crowded to be called exactly beautiful, with a few little azurés ornaments in the centre. The edges are plain-gilt. The remarkable part of the decoration is the gilt tooling which covers the back. A quantity of scrollwork and parallel curves ending in leaves, runs down the flat and bandless surface of the back and two horizontal lines at top and bottom shut off a little compartment in which there is a small line of curves from a metal-work pattern. This was a new departure in ornamental binding, and we may regard this book as one of the earliest examples of full-gilt backs. The artist had not however yet attained to the idea of treating the back in the same way as the side, that is as a frame for a balancing and distribution of the decorative plan. The lines run gracefully enough, but in order to see anything

Paris, 1560-70—*continued.* £ s. d.

like a plan, one must look at the back when the volume lies flat on its side. There are also little bits of scrollwork in gold, on the edges of the leather; and this likewise was an early phase of what has since come a regular custom among binders.

Here we have modern notions at their first inception, and a book which is a charming example of binding, fresh and in well-preserved condition.

It is probably a fine specimen of French binding executed by some artist of the great school which preceded the Eves, and not (as might be imagined) the work of Venetian hands.

463 BIBLIA [Latine ex duplici tralatione, veteri nempe Hieronymi, novâque Sanctis Pagnini] . . Lvtetiæ . Ex officina Roberti Stephani . . M.D.XLV. Small 8vo. *divided into two vols.; in the original binding* *Paris*, 1545 18 18 0

Smooth olive morocco, richly gilt on the sides with an oval centrepiece stamped on gold and shewing up an interlacing geometrical figure in black. There are also stamped cornerpieces white and gold. Fleurons, white and gold, project upwards and downwards from the central oval, and reach almost to the border fillets. All the space within the oval and the borders is filled with triple dots of gold. The borders are a white compartment and a black compartment, each of them edged with gold. The edges of the leaves are gilt and goffered with knotwork. The backs, flat and without panels, contain the best work of all: graceful progressions of fine gold lines curving, twining, and interlacing; locked at the intersections with *azurés* fleurons. This was all done by hand, and the great skill and taste of the artist are shewn by the circumstance that the details of the design are worked out differently upon each of the two backs, yet with such a perfect similitude in the style that we see no lack of uniformity.

464 PLAUTI (Marci Actii) . . COMOEDIAE VIGĪTI . . *Colophon:* . . Venetiis per Melchiorē sessam & Petrū de rauānis . . M.D.XVIII . . Small folio, *in a beautiful Paris binding* 1518 40 0 0

Smooth olive morocco, in fine condition. The sides are broadly and boldly gilt with a noble design. The outer fillets are rectangular. Immediately within them begins a bold combination of straight and curved lines in continual extension and interlacement. We get the impression of a square border rounded at the corners, and receding into various curves at the sides, with a row of intertwisted quaterfoils down the middle, and at the heart of the large one in the centre a lozange from the points of which proceed graceful arabesque leafage and blossoms. But all the lines are in happy connexion and the whole pattern is a triumph of decorative work. We can see in it, however, the first signs of tendency towards the Eve style of geometrical adornment. The back is flat and unpanelled. Its whole surface is covered by a beautiful arabesque pattern of curving lines or branches, intertwining and festooned with azuréd leaves and fleurons. The edges are plain-gilt.—This binding was no doubt executed in Paris about 1560-70.

Brittany, 1565-70:

465 HEURES. JEHAN DE BRIE. Ces presentes heures a lusaige de Paris . . imprime a Paris par Nicholas hygmnā pour Jehā de brie . . 8vo. PRINTED ON VELLUM, *and having a woodcut border to every page, with several full-page illustrations coloured as miniatures; fine copy in a gilt calf binding of about the year* 1565-70 *No date. Almanac begins* 1515 36 0 0

This is a binding executed in Brittany and is in a rude Grolieresque style heavily gilt. The compartments are painted black between the gold outlines of the main design which is: a lozange cutting the inner rectangle, and cut where it approaches the outer rectangle by a semi-circular incurvation from the outer figure. In the centre is a circle edged with flames (Italian style) and traversed by an inscription "N. Vicar. a Quane." In all the other spaces on both covers we find dots and other ornaments in gold, including little birds, and, on a larger scale, dolphins and ermine, twelve times each. The edges are gilt and geffered.—In the inscription Vicar. stands probably for Le Voyer or Le Vayer, and A Quane is perhaps some Breton local name.

Lyons, 1561-63:

466 PARADIN (Claude) ALLIANCES GENEALOGIQVES des Rois et Princes de Gavle . . Lion . . M.D.LXI . . Small folio, *in a fine mosaic binding of the time* 1561 30 0 0

Brown calf. The outmost rectangular border is blue outlined in gold. Next is a motto, Delivrez moi de cevx qvi s'elevent contre moi;" then two gold fillets, and within then the ornamental pattern, which is a geometrical frame of blue, rectangular in design but curving inward at the middle and end of each line. Next we find another geometrical pattern in blue, interlacing with curves of azured gold which carry and end in fleurons. In the centre, which is framed in red interlacements, we have an escutcheon within the collar of the order of St. Michel in gold. At the

Lyons, 1561-63—*continued.* £ s. d.

corners and in the middle the monogram of D'C interlaced back to back. The escutcheon is *azur, au chef de* . . Whatever symbols may have been placed in the field are no longer traceable.—On the lower cover, the design is repeated, but the centre changed. On an oval shield of blue framed in gold, we have a monogram composed of the letters M A.

467 LUCRETIUS. TITI LVCRETII CARI DE RERVM NATVRA LIBRI SEX . . Parisiis, Et Lugduni habentur . . 1563. Small 4to. *in the original binding* 1563 5 0 0

Black calf, ruled on the sides with several blind fillets, and with three rows of double fillets gilt. There is a large gold fleuron at each internal angle, and a stamped oval in the centre. This centrepiece consists of a shield supported by two angels and surmounted by a winged cherub's head. The bearing is a rampant lion traversed by a fess. On the upper cover there is a lettering, . LVCRETICIVS . LAMBINI. The back has three high bands and four low ones, ruled with horizontal gold lines. A gold rose is stamped in the panels. The edges are not gilt. This is a coarse but characteristic binding, evidently done at Lyons.

"Eve" Bindings, 1569-72:

468 BOCCACCIO. IL CORBACCIO . . In Parigi, Per Federigo Morello. 1569. Small 8vo. *fine ruled copy in the original binding* 1569 18 0 0

Dark olive morocco; the sides, edges, and back gilt in the early and simplest style of the so-called Eve bindings. There are three diminishing fillets on the sides independent of the main decoration. Then a fourth, fifth, and sixth fillet, which in their course deflect and become parts of the geometrical interlaced pattern which, on this book, seems to be executed with a better notion of unity and completeness than can be recognised in most of the "Eve" books. There is a distinct main design, of which the groundwork is an oval centre ascending and descending into a kind of cross. The intertwined curves which help to fill up the design do not spoil the unity of the plan; and the fanfare details which take part in the scheme of decoration only serve to enrich the ornamental features. The back (mirabile dictu) remains such as it was, and is divided by bands into panels. The panels are framed with double fillets, and four of them are gilt with fanfares and dots (which, at a little distance, look like figures of bees). In the topmost and the lowest panel there are only parallel transverse lines, small fanfares, and a section gilt with diagonal parallel strokes falling from left to right. The rims of the cover are gilt with a single straight line, broken now and then by little groups of similar diagonal strokes.

This binding was executed about 1570; but for whom, there is nothing to show. (*See illustration.*) About 1630, the book came into the possession of Ballesdens whose signature appears on the title. In modern times its successive owners have been the Marques de Morante, Firmin-Didot, and Sir Thomas Dick-Lauder.

The binding was done about the same time and by the same hand as the book facsimiled in Plate XII of Thoinan's "Relieurs Français,"—from which it varies but slightly. He describes his original as "de 1580 environ."

469 MISSALE ROMANVM . . Parisiis, Apud Iacobum Kerver . . 1571 . Square small folio, *in a beautiful "Eve" binding* 1571 90 0 0

In the contemporary binding of brown morocco, bearing on the sides and back a geometrical design in compartments of green, red, and silver, with gold fillets and outlets; branches of foliage here and there. The original ownership is indicated by the letters G. C. on the upper cover, and a tree (nearly invisible now) as an armorial bearing on the lower cover.

Giovan Matteo Toscano, 1575:

471 VETUSTISSIMORUM AUTHORUM GEORGICA, BUCOLICA, & GNOMICA poemata quæ supersunt . . (*Græce et Latine*) παρὰ Κρισπίνῳ · ᾳ φ' ό (i.e. 1570—*elsewhere* Apud Crispinum MDLXIX). 16mo. *a remarkably pretty book in the original fancy binding, splendidly preserved* 1569-70 15 15 0

Smooth red morocco richly gilt on the upper cover with flowing palm-branches, and having pieces of olive morocco inlaid in the centre and in the spaces, between the curves of the palm-branches. These inlays are gilt with arabesque, except in the central oval which bears the name of IO MAT THAEVS TOSCA-NVS (the owner, whose name is also written on the title-page as I. M. Toscanus). On the lower cover, a sort of carved woodwork pattern is produced by inlays of dark morocco, with an oval space in the centre, which is gilt with a palm-branch wreath and in the middle the arms of the owner. The spaces at the top and bottom are also decorated with palm-branches. The back is ornamented with parallel curves ending in foliage and dots, and resembling at a little distance four sets of concentric circles arranged vertically. The edges of the leather covers are gilt with running branchlets or tendrils divided (or united) by simple lines; and the edges of the leaves are plainly gilt. This is a charming little

"Eve" binding, 1575: £ s. d.

book, and is either an Italian imitation of the Eve bindings already fashionable in Paris, or else an actual Eve binding modified slightly to suit an Italian owner's desire.

Giovan-Matteo Toscano was a learned Milanese scholar, who died in 1624 at a great age. He lived and wrote in Paris in the fifteen-seventies, and it was there no doubt that he acquired his taste for the Eve bindings.

Henri III, 1581–88:

472 GIRALDI CINTHIO (Giovanbattista) Hecatommithi ouero Cento Nouelle . . Venetia . . MDLXXX. 2 vols. in 1, 4to. *bound in limp vellum, gilt edges* 1580 6 6 0

The arms of France and Poland united, with the small crowns, and the large crown and Holy Ghost collar, within a wreath, form the centrepiece on the sides; in the corners, we find the monogram composed of HHΛΦ, which he adopted after having instituted the order, and which may be thought to represent H. L. F. for Henri, Louise, France. There is a fleur-de-lis over this monogram, in each corner, and the fleur-de-lis reappears in the panels on the flat back.

This binding was done about 1580-81.

473 LE BREVIAIRE NOSTRE DAME . . A Paris, chez Iamet Mettayer . . M.D.LXXXVII. Small 8vo. *plates; fine ruled copy in the original binding* 1587 30 0 0

Dark olive morocco; bound for Henri III whose arms and motto appear upon the back; his emblems upon the sides. The back is flat and bandless, but is divided by fillets into three compartments. The topmost compartment is gilt with a skull between two fleurs de-lis. The bottom compartment has SPES | MEA | DEVS between two fleurs-de-lis. The long space between them is gilt with a semis of fleurs-de-lis, and, as a centrepiece within an oval, the royal escutcheon with the crown and the collar of an order. The sides are gilt with two double fillets, having a fleur-de-lis at each external corner of the inner frame; and an oval centrepiece representing the Crucifixion. The edges are plain-gilt, and the book is in splendid preservation. The ex-libris of Hri Bordes is pasted within the cover. The book belonged to Ballesdens about 1660-70; it was presented in 1696 by B. Germont to Louis Jobert, and bears, on its title, a MS. note of the presentation.

The binding must have been done in 1587 or 1588.

474 HEVRES DE NOSTRE DAME . . *Colophon:* A Paris. De l'imprimerie d'Adrien le Roy & Robert Ballard, Imprimeurs du Roy, en Musique. M.D.LXXXIII. 4to. *Henry III.'s copy, stained and wanting title, in an exquisite "Eve" binding of olive morocco covered all over with the geometrical compartments, branches of foliage, palm-branches, and curved fleurons, which are generally regarded as the work of Nicolas Eve; the King's symbols, a skull and cross-bones, within a semi-circle in each corner, and an oval centrepiece enclosing on the upper cover a design of the Annunciation, on the lower the arms and crowns, the collars and large crown of Henri III King of France and Poland* 1583 36 0 0

The back is flat and bandless, and entirely covered with a semis of fleurs-de-lis. This is at once the finest specimen of Henri III binding, and one of the best examples of the unknown binder's art.

475 HORÆ B. V. M. etc. [ad usum Galloromanum). Small 4to. ILLUMINATED MS. ON VELLUM, *with 7 large and 31 small* MINIATURES; *every page painted with a flowered border; bound in Henri III's style* *About* 1460 42 0 0

Red morocco with plain-gilt edges. The sides are gilt with a treble fillet, and with a centrepiece which includes the symbols of the Passion: Crucifix, crown of thorns, the ladder, the lance, the scourge, the Cock, the sponge, etc. on a little hill which bears also the death's head and cross-bones. The back is framed with a treble fillet, and has for its centrepiece a reduced copy of the same gathering of Passion-symbols. If this binding was not done for Henri III, it was at least done in his time (before 1589) and for one of his friends.

The lay of St. Margaret is added (about 1480-90) on two of the blank pages. It is in French verse, and begins "Une vierge, lit on, Qui Marguerite ot nom."

476 BREVIARIUM secundum usum Deo-dicatarum virginum sacri cenobii beate Marie Suessionēsis. Pars hyemalis. Parisiis . . millesimo . . quingentesimo . xxxiij . . Small 8vo. *bound in Henri III's time* 1533 18 0 0

Black morocco with plain-gilt edges. The sides are gilt with the emblems of the Passion, in a design very similar to that on the Horæ, and a skull and cross-bones appears at each corner. There is only one double fillet on the sides. The flat and bandless back is similarly treated, with a skull and cross-bones for its centrepiece. The book has two brazen clasps. It was bound either for Henri III or for one of his immediate followers (before 1589).

Louise de Lorraine, Queen of Henri III, 1588:

	£	s.	d.
477 CODE DV ROY HENRY III . Roy de France et de Pologne. A Paris, M.D.LXXXVII. Folio, *in the original binding* 1587	40	0	0

Smooth dark morocco; the sides and back covered with a semis of gold fleurs-de-lis. The centrepiece is a shield, France and Lorraine impaled, surmounted by a royal crown, and embraced by two palm-branches knotted below. At the corners there is a stamped ornament of bow-shape, and within it the emblem of the Holy Ghost with rays of glory. The back is flat and unpanelled; the edges plain-gilt.

This binding is probably the work of a member of the Eve family, with whose name we find usually associated a decorative binding of quite different character. It may have been by Clovis Eve, but more probably by Nicolas.

Cardinal de Bourbon, 1590:

478 CASTIGLIONE (Baldassare) IL CORTEGIANO . . Venetia, Appresso Bernardo Basa MDLXXXIIII. Sm. 8vo. *in the original binding* 1584	5	0	0

Red morocco; gilt on the sides with a treble fillet; the back also framed with a treble gold fillet; a simple gold line along the edges of the covers; the edges of the book plain-gilt. The Cardinal, who died in 1594, was the first of the Bourbons who took to this plain binding of modern style, which De Thou had already begun to affect. On the flat and bandless back there is first the title, the Cardinal's hat surmounting the Bourbon arms (the lilies with a bendlet), and further down, within an oval, a natural lily surrounded by a motto, "Superat candore et odore." It is curious that this motto (the Cardinal's usual one) was not the original lettering, but is so stamped over the first inscription as to make it illegible. We can only trace "deploror" as the last word of the original motto.

On the flyleaf at the end, we find "Made. la Marquise de Flamarens" in a handwriting of about 1720.

Jacques Auguste de Thou, 1579–1615. First style:

479 VETERINARIÆ MEDICINÆ LIBRI DVO . . sua, hoc est Græca lingua primum in lucem sæditi . Basileæ, apvd Ioan. Valdervm . M.D.XXXVII. Sm. 4to. (8vo. size), *bound for De Thou* 1537	21	0	0

Smooth olive morocco; gilt on the sides with a fillet of three lines and a wreath in the centre, which encloses his family escutcheon surmounted by a winged cherub, and resting upon a scroll which bears the name IAC. AVGVST. THVANVS. The back is panelled: two small ones, four large, and two small. Each panel bears his monogram (composed of IADT), except the one which has the title. The band between each of the two small panels is gilt with three perpendicular lines in the middle and four or five oblique ones on each side of the perpendiculars. All the other bands bear a single horizontal line. Every panel is framed within a double-lined fillet. The edges of the book are plain-gilt, and there is no ornamentation on the edges of the covers.

De Thou had returned from his studies in Italy and elsewhere in 1574-75, and obtained a definite position at Paris in 1576. He then began to collect books, and from the later date to 1587, he caused them to be marked like the one above described. We may consider that this volume was bound in 1578 or 1579.

480 SEDER TEPHILLOTH . . (Order of Prayers according to the Ashknazi rite, *in Hebrew*) . . Small 8vo. *bound for De Thou* *Basilia*, 338 (1578-79)	6	6	0

Olive green morocco; gilt precisely like the Vet. Med. except that the top and bottom edges of the back are gilt with oblique lines. This is a change we may refer to about 1579 or 1580.

481 MENGUS (Hieronymus). Flagellvm Daemonvm . . Accessit postremo Pars secunda, quæ Fustis Dæmonum inscribitur . . Bononiæ . . 1584. 2 vols. in 1, small 8vo. (square 12mo.), *bound for De Thou* 1584	8	8	0

Yellow or citron morocco; gilt precisely like the Tephilloth, except that the edges of the book are not gilt. This was done evidently in 1584.

482 CARDANI (Hieronymi) . . Opvs novvm de Proportionibvs Nvmerorvm . . Basileæ . . (*At end:* M.D.LXX). Small folio, *bound for De Thou* 1570	12	12	0

Citron or yellow morocco; gilt like the two preceding volumes, with a slight modification.—A blind line is drawn along the edges of the covers, except at the top and bottom of the back where it is replaced by oblique gold lines. The cherub's head is redesigned and a fleuron thrown out on each side of it. In the scroll the T of Thuanus is separated from the rest of the word by the breadth of the transverse ribbon. These changes imply that the volume must have been bound after 1584—say 1585.

Jacques Auguste de Thou, 1579-1615. Second style: £ s. d.

483 CRISPIN. Actiones et Monimenta Martyrum, qvi a Wicleffo et Hvsso ad nostram hanc ætatē . . veritatem . . obsignaverunt. Joannes Crispinvs, M.D.LX. Small folio, *bound for De Thou* 1560 16 0 0

Smooth olive morocco. The sides are plain except for the oval centrepiece which is new. It combines the escutcheons of De Thou and Brabançon (he married Marie de Brabançon in 1587) and has a monogram composed of I A and M (Jacques Auguste and Marie). Above the two shields is a vase with flowers springing from it, flanked on each side by a dolphin's head ending in an ornamental curve. The cherub's head as redrawn in 1585 occupies the bottom space of the oval. The back is identical with the back of the Cardanus save that the monogram of I A D T is replaced by the I A M. The book was bound about 1590-95.

Note the absence of fillets on the sides.

484 [MANUTIO (Paulo)] DE GLI ELEMENTI e di molti loro notabili effeti . Aldvs. In Venetia, M.D.LVII . . —ODONI (Rinaldo) Discorso . . per uia Peripatetica . . M.D.LVII—RÖSLIN (Helisæus) De opere Dei Creationis seu de Mvndo . . Francofvrti . . M.D.XCVII—3 vols. in 1, small 4to. *bound for De Thou* 1557-97 4 4 0

Citron morocco. Identical in ornamentation with the Actiones Martyrum above described. Bound about 1600. Note the absence of fillets on the sides.

485 BUCHANAN. Georgii Bvchanani Scoti Franciscanvs . . Elegiarvm liber . . de Sphæra . . MDXCIV—Opervm Poeticorvm pars altera: in qua Tragoediae . . M.D.XCVII.—2 vols. in 1, sm. 8vo. *a beautiful copy in red morocco extra, gilt edges, with fillets and arms on the sides, monogram in the panels on the back* 1594-97 9 9 0

The ornamentation differs only from that of the Crispin and the Manutio, in having a triple-fillet border added on the sides. The binding was done probably in 1600 or 1601.

—— Third style:

486 CERVANTES. EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA. Compuesto por Miguel de Cervantes Saauedra. (*Here a woodcut*) Em Lisboa . Impresso com lisença do Santo Officio por Iorge Rodriguez. Anno de 1605. Small 4to. *very fine large copy with numerous uncut leaves; bound for De Thou* 1605 70 0 0

Dark olive-green morocco, bound in exactly the same style and with the same decoration as the preceding; except in the important matter of the escutcheon and the monogram. The escutcheon is the united De Thou and La Chastre bearings, for he had married his second wife Gasparde de la Chastre in 1602. The monogram is now composed of I, A, and G, G. The edges are plain, and the fillets on the sides are still omitted. This volume was bound no doubt in 1605 or 1606.

It is a precious book to the Spanish bibliophiles, being as it is one of the two editions of Part I of Don Quixote, which may claim to be the **Princeps**. This Lisbon issue and the first Madrid issue of the same date are the only two that contain the curious passage about the Don making a rosary of beads to pray with, out of strips from the tail of his shirt. Here it is on leaf 93.—In all other editions the passage was suppressed.

With the engraved bookplate (about 1780) of Wilmot Earl of Lisburne.

487 CARIO. CHRONICON CARIONIS expositvm et avctvm . . a Philippo Melanthone & Casparo Peucero . Genevæ . . M.D.LXXVI. 3 parts in 2 vols. sm. 8vo. *bound for De Thou* 1576 15 0 0

Citron morocco stamped with flower-patterns in colour. The flat and bandless back is divided into six panels by quadruple gold lines bearing the monogram of I A G (as before) on each of the panels except the one that has the title. There is a treble gold fillet on the sides, with the arms (as on the Don Quixote) in the centre. The edges are plain-gilt; the edge of the cover at the back scored at top and bottom with oblique gold lines.

The flowered morocco is seldom seen on De Thou's books. This was bound about 1606.

488 CÆREMONIALE EPISCOPORVM . . Venetiis . . MDC . . 4to. *with Music; bound for De Thou* 1600 6 10 0

Olive-green morocco; bound and decorated (about 1606) in the same way as the Don Quixote, except that the treble gold fillet on the sides is additional.

Jacques Auguste de Thou, 1579-1615. Third style—*continued.* £ s. d.

489 B. BASILII . . Orationes . . *Græce* [Heidelberg] CIↃIↃCIV—B. Basilii . . Concio in Olympicos Ludos . . *Gr. et Lat.* Parisiis . . MDCII—B. Basilii de Inuidia . . Concio . . Lvtetiæ CIↃIↃCIV—etc. 4 vols. in 1, sm. 8vo. *bound for De Thou* 1602-04 6 0 0

Red morocco; bound and decorated in precisely the same mode and style as the Cæremoniale.

490 BURGKLEHNER. THESAVRVS HISTORIARVM avctore Matthia Bvrgklehner . . Oeniponti . . M.DCII [*and* M.DC.IV] 2 vols. small folio, *bound for De Thou* 1602-04 5 15 0

Dark olive-green morocco gilt like the Cæremoniale and the S. Basil in all respects, except that the arms on the sides are impressed from a new and larger plate. The vase and the dolphins' heads above the shield are replaced by a fleuron and a scroll bearing the name IAC. AVGVST. THVANVS. (This scroll is different from that of his first books which used to have its place under the shield.) The cherub's head below the shield is omitted and replaced by an arabesque fleuron. Instead of a simple line to form the oval of the centrepiece, there is a double wreath. Bound about 1608-9.

491 BRANCACCIO. I CARICHI MILITARI DI FRA LELIO BRANCACCIO . . In Anversa . . MDCX. 4to. *engraved title and 4 plates of military operations; bound for De Thou* 1610 12 12 0

Dark olive-green morocco, in fine condition; bound in precisely the same style and manner as the Burgklehner.

492 HEINSIUS. DANIELIS HEINSII ORATIONES . . Lvgd. Batavorvm, Apud Ludouicum Elzeuirium . Anno CIↃIↃCXV . . Small 8vo. *printed on Thick Paper and bound for De Thou* 1615 50 0 0

Red morocco. The centrepiece on the sides is of the old style once more, so that the book looks almost exactly like the Basilius described above. There is, however, a variation. Instead of the combination of perpendicular and oblique lines cutting off the top and bottom panels on the back, which had prevailed for over twenty years, we find substituted in its place five horizontal parallel lines of which the first, second, fourth, and fifth are plain gold, while the third consists of gold dots. This binding dates from about 1616.

Presentation copy from Heinsius to De Thou with his autograph inscription (partly defaced) on the title.

It fetched £66 at the Beckford sale.

Marguerite de Valois, 1585-88:

493 LINOCIER (Geofroy) L'HISTOIRE DES PLANTES, tradvicte de Latin en François: avec levrs povrtraicts . . A Paris, Chez Charles Macé . . M.D.LXXXIIII . . 16mo. *with numerous fine woodcuts; in the original binding, enclosed in a red morocco case* 1584 90 0 0

Citron morocco, richly gilt with that pattern of decoration which has always hitherto been considered as marking the ownership of Queen Marguerite (de Valois), the most remarkable lady of her line, who, by marrying Henry of Navarre, became the link between the Valois and the Bourbon dynasties.

Mr. Guigard, puzzled like so many others, by the heraldic peculiarity of the centrepiece on the sides, has invented a theory that the real owner of the little volumes which are decorated like this one, was Marie Marguerite de Valois de Saint Remy, daughter of Henri III's bastard. But as this lady could not have been born before 1600, she is certainly not the princess for whom the little "Marguerite" volumes were bound. They will assuredly be found to have all been produced between 1580 and 1600;—a collateral testimony being furnished by the fact that the books arrayed in this style were all printed before 1600; none after that date, and most of them during the years 1580 to 1595. They are all decorated in identical style, differing only in the colour of the morocco. In the case now before us, the leather is citron morocco (it is sometimes red, sometimes blue). The space between the two rows of fillets on the sides is filled with a succession of curving palm-branches and sprays of foliage in alternation. Within the inner double fillet is the specially characteristic decoration in which we see five horizontal rows of three oval compartments each. The ovals are produced by thin wreaths of foliage, within which are enclosed flowers (the wild rose, marigold, narcissus, lily, and daffodil). The inmost oval (*i.e.* the eighth) is the centrepiece and is larger than the rest On the lower cover, it encloses a natural lily surrounded by the motto EXPECTATA NON ELUDET. On the upper cover it encloses a curved fess or bend (it may be either) charged with three fleurs-de-lis. The edges of the book are plain-gilt; the edges of the covers are gilt with a single continuous line. (*See illustration.*)

This is the freshest and most beautiful example of the "Valois" binding that I have seen. The engraved bookplate (about 1780) of Wilmot Earl of Lisburne is pasted inside the cover.

Nicolas de Villars, Bishop of Agen, 1590-95:

	£	s.	d.
494 M. TERENTII VARRONIS opera quæ supersunt . . [Genevæ] anno M.D.LXXXI. Small 8vo. *in the original binding* 1581	20	0	0

Bound in olive morocco by the man who produced the "Marguerite" bindings, and decorated in precisely the same way as those, but not identically. Instead however of the bend or fess charged with three fleurs-de-lis, we have as the centrepiece on the sides the arms of NICOLAS DE VILLARS EPISCOP. ET COM. AGENNEN. with coronet, mitre, and crook, surmounted by a bishop's hat. He occupied the bishopric from 1588 to 1608, and the binding seems to have been done for him about 1590-95. On the sides a triple row of double fillets forms two borders, the outer filled with palm-branches and sprays of foliage, the inner with roses and other flowers. The whole inner surface, except where the escutcheon falls, is gilt with seven horizontal rows of four ovals each. The ovals are filled with flowers nearly resembling those of the Marguerite bindings, but not absolutely the same. They seem to be roses, marigolds, lilies, pinks, acorns. There is a sort of dentelle edging to this design. The back is flat and is decorated like the sides.

The book belonged afterwards to René Moreau, having been given to him (according to a note in his own handwriting) by the Bishop of Agen in 1607.

Marquis de Gentien, 1595-1600:

495 RONDELET (Guilaume) . . HISTOIRE ENTIERE DES POISSONS . . maintenant traduites [*sic*,] en François . . A Lion par Macé Bonhome . . M.D.LVIII. . . 2 vols. in 1, small folio, *numerous excellent woodcuts; fine copy, bound by the man who did the Marguerite bindings, enclosed in a green morocco case* 1558	50	0	0

Olive morocco. The double border formed by the spaces between the three rows of double fillets is composed in precisely the same way as those of the Terentius Varro. In the inner field, the corners are occupied by flowing branches of foliage, the centre is a kind of lozange similarly constructed of branches, and enclosing the arms of the Marquis de Gentien. All the rest of the field is covered by a semis of fleurs-de-lis. The flat back has also a semis of fleurs-de-lis within a border identical with the inner border of the sides. The edges are plain-gilt.

This is a splendid binding in marvellously fresh condition, and was executed about 1595-1600.—It has the engraved bookplate of the celebrated physician Hyancinthe Théodore Baron, who died 1758.

Paul Petau, 1600:

496 HORÆ B.V.M. ETC. (AD USUM FRANCIÆ) small 4to. (square 12mo.). ILLUMINATED MS. ON VELLUM, *with 10 large and 28 small* MINIATURES; *bound by the man who worked for Marguerite de Valois* *About* 1475	30	0	0

Olive morocco, richly gilt. In this volume we notice a point of connexion between the "Marguerite" bindings and those to which the name of Eve is usually applied. The centrepiece on the sides is formed of intertwining parallel lines which are so drawn as to produce an oval centre with a little circle on each side. This is one of the most usual features of "Eve" decoration. Each of the circlets encloses a rose. All around this central figure, thin twining branches of foliage are so arranged as to convert the whole into a sort of lozange in the midst of which little rows of gold dots appear here and there. The corners of the inner frame (there are two frames of double fillets) are filled with similar branches and dots, so composed that the space between the quasi-lozange and the corners takes also a sort of lozange-shape. The compartment between the two rows of fillets is occupied by fleurons *azurés* and *plein or*, and little detached ornaments. The book is flat and resembles the sides in its gilding.

On the blank page facing the last leaf of the Calendar, we read in Paul Petau's handwriting, *Non est mortale quod opto*, that is, his own motto, signed with his monogram. The book was bound about 1600, probably not for him, but it came into his possession soon after.

Marguerite's binder, 1610:

497 LE NOVVEAV TESTAMENT [traduit en Français par Olivetan et Calvin] . . A la Rochelle . . 1590. 12mo. *slightly wormed in the lower margin; in its original binding* 1590	3	3	0

Olive morocco, gilt on the flat and bandless back with a longitudinal row of six ovals formed by the stems of wreaths of foliage, the leaflets themselves falling regularly inwards, ramifying freely outwards, and accompanied by little rows of gold dots. Within each oval is set a large fleur-de-lis. On the sides, otherwise plain, there are two rows of large fillets, with a fleur-de-lis outside each angle of the inner frame;

£ s. d.

and a centrepiece consisting simply of two wreaths of foliage combined to form an oval. The edges are plain-gilt.

The binding was executed evidently by the man who decorated the little "Marguerite" books, but there was already a change in his style. We may set this work down to 1610, and the fleurs-de-lis tempt us to assign the ownership to some Huguenot personage in Henri IV's household.

"Eve" Bindings, 1585-1620:

498 AVLI GELLII . . NOCTES ATTICAE. Lvgdvni, apvd Antonivm Gryphivm . 1566. 16mo. *a pretty little book, fresh and well preserved in its original binding executed for an Archbishop* 1566 27 0 0

Olive morocco richly gilt with a "fanfare" or "Eve" pattern of geometrical figures in compartments. Fleurons and branches of foliage fill in the spaces, and the oval centrepiece is occupied by an Archbishop's hat surmounting an escutcheon: a bend (or cotice) charged with three stars (or mullets), an eagle in chief. The back is bandless and bears a similar design of interlacements and branches with a title AVLVS . | GELLIVS in the topmost geometrical compartment. From the tips of the leaflets in which the accessory curves end their course a few little gold dots are carried onward. The edges of the book are plain-gilt; the edges of the binding are gilt with little groups of oblique gold lines, each divided from the other by a long straight line.

It is a very fine example of "Eve" work at its best time, midway between the period when the geometrical pattern was unaccompanied by branches of foliage, and that in which the surface was too luxuriously crowded with them. The date is probably 1585-1590. The Hopetoun bookplate is pasted inside the cover.

499 COMMINES. LES MEMOIRES DE MESSIRE PHILIPPE DE COMMINES . . sur les principaux faicts, & gestes de Louis onziéme & de Charles huictiéme . . Reueue . . par Denis Savvage . . Lyon par Ian de Tovrnes, M.D.LIX.—LES MEMOIRES DE MESS. MARTIN DV BELLAY . . Paris . . 1571—2 vols. in 1, small folio, *fine ruled copy bound in the branch and interlacement style* 1559 25 0 0

Dark olive morocco, richly gilt in the finest style of "Eve" decoration. The sides are not too crowded with gold; there is room to look with pleasure at the geometrical pattern, and the free and graceful twining of the branches of foliage that fill the principal spaces left open by the interlacements. The back is ornamented in the same fashion, and the title PHILIP : DE | COMMINES . | & DV BELLAY fills the first rectangular space in the design. The edges of the book and of the covers are treated similarly to the Aulus Gellius. The joints have been repaired and strengthened, but the book is one of the best examples which could be had of the so-called Eve style.

The date of the binding is probably 1585-90.

500 Q. HORATII FLACCI Poemata . . Parisiis . Ex officina Roberti Stephani . M.D.XLIIII.—M. ANNEII LVCANI de Bello Civili libri decem . . Lvtetiæ . . Rob. Stephani . . M.D.XLV.—IVN. IVVE Satyræ . . XVI . A. PERSII Satyræ VI . . *ib. id.* M.D.XLIIII. 3 vols. in 1, sm. 8vo. *fine ruled copies, bound about* 1600 1544-45 10 10 0

Red morocco, gilt on the bandless back with foliage spreading upwards and outwards from a gracefully twining stem with many branches. Near the top a space of octofoil shape, ruled in with treble gold outlines, is left to receive the title: HORAT. | LVCAN. | IVVEN. On the sides we have an oval centrepiece formed of two wreathy branches united at the stem and intertwining at top. Within the oval is a heraldic bearing: three scallop shells fesswise, a crescent in chief, a rose at base. The date of the binding is about 1600-1610.

501 ACHILLIS TATII de Clitophontis & Leucippes amoribus lib. VIII. LONGI SOPHISTÆ De Daphnidis & Chloes amoribus lib. IV . . Græce ac Latine . . [*Heidelberg*] MDCVI. 12mo. *emboité in a beautiful "Eve" binding* 1606 10 0 0

This red morocco volume is a fine example of its kind; remarkable especially for the way in which both back and sides are doubly framed with triple fillets, so as to leave in each case a considerable plain red border surrounding the gilt ornamentation.

The date of the binding is probably 1618-20.

Marie de Medicis, 1605-10:

502 LE PSEAVTIER DE DAVID . . avec les cantiqves (*Latine*). A Paris . . M.D.LXXXVI. 4to. *bound for Marie de Medicis* 1586 55 0 0

Red morocco, gilt with extreme richness on the sides and back, and bearing as a

Marie de Medicis, 1605-10—*continued.* £ s. d.

centrepiece, within an oval, the arms of Maria dei Medici (France and Medici-Austria impaled) surmounted by the royal crown.

The amount of labour which must have been necessary for producing the elaborate interlaced patterns upon the sides of this book, represent surely a cost in money which only a very great personage could pay. Palm-branches and sprays of foliage fill in all the available spaces; and in each of the four corners an oval wreath of similar composition encloses the royal crown and the monogram composed of M M. Outside the interlacement-design, there is an arabesque border with a dentelle edging. On the flat back one of the longitudinal divisions of the interlacement-pattern is repeated with its branches and leaves, and in its course the monogram and crown are inserted three times.

This is a splendid example of Marie de Medicis, and of the binder, whoever he was, to whom the so-called Eve work ought to be attributed. We may set it down to some date between 1600 and 1610.

503 PLASSARD (Philibert) *Lyonnois:* SECRETI ECCELLENTISSIMI ESPERIMENTATI DA MOLTI VOMINI . . Small folio, *MS. on paper, beautifully written, with illuminated initials, painted decorations with little figures on every page (birds, beasts, men, flowers, plants, etc.); the royal arms of France and Navarre with the crowned H painted on the leaf inside the upper cover, and the Medici arms crowned, and encircled by a cordelière on the end-leaf inside the lower cover; bound for Marie de Medici* *About* 1610 42 0 0

Red morocco, gilt with two floral borders framed within fillets, the outer one full of twining leafy branches, the inner and narrower one being a simple line of flower-forms. Inside the two borders, the surface of each is covered with a *semis* of fleurs-de-lis, the royal arms of Henri IV stamped in the centre on each cover, and the corners filled with an ornament of branching foliage with a cherub's head in its midst. The back has a *semis* of fleurs-de-lis within a repetition of the narrower border from the sides.

Bound in or after 1610 by the man who did the little Marguerite bindings. As the Queen was a widow at the time (witness the cordelière) we cannot put the binding earlier, but it is hardly much later. The text consists of toilet and medical receipts collected by the Queen's medical adviser from the experiments of himself and of thirteen doctors whose names are given at the beginning. One of them is "Claudio Inglese medico de la Regina."—Philibert Plassard, whose name appears at the end, may have been the actual collector, or he may have only been the calligrapher.

Méry de Vic, 1615-20:

504 STRABONIS RERVM GEOGRAPHICARVM LIBRI XVII . . (*Græce et Latine*) . . [Genevæ] excvdebat Evstathivs Vignon Atrebat. M.D.LXXXVII. Small folio, *with a large folding map of the World by Mercator; bound for Mery de Vic* 1587 12 0 0

Red morocco; the back splendidly gilt with a beautiful "Eve" pattern of interlacements, "fanfares," wreaths and branches, and the lettering STRABO | CVM. COMM. | CASAVBONI. The sides would be plain but for an outer and inner double fillet, with a fleuron quadrupled into the form of a cross outside each interior angle; and the centrepiece, which contains the arms of Vic stamped within an oval wreath. The edges of the covers are plain; the edges of the book plain-gilt.

Méry de Vic was Garde des Sceaux, and died in 1622, after having formed a magnificent library, including three thousand which had belonged to Grolier. This book was bound for him about 1615-20. After the death of Dominique de Vic (Méry's son) Archbishop of Auch in 1662, the whole collection came into the market and was sold in 1676. The Strabo then fell into the possession of Henry Yelverton Viscount Longueville (about 1690), whose coronet and initials are blind-stamped on the sides under the Vic arms. In the last century, by the marriage of the last Longueville with a Vaughan, it came into the hands of the first Earl of Lisburne, whose engraved bookplate (about 1780) is pasted inside the cover.

Louis XIII, 1619:

505 DVPLEIX (Scipion) MEMOIRES DES GAVLES . . A Paris, 1619. 4to. THE KING'S DEDICATION COPY, *ruled and bound for him* 1619 200 0 0

Olive morocco, splendidly gilt with a semis of fleurs-de-lis, a crowned L at each corner, and a centrepiece consisting of the royal crown, arms, and collars. On the back there are five crowned Ls and a semis of fleurs-de-lis; these, both on back and sides, being framed

£ s. d.

within a triple fillet. The edges of the book are plain-gilt. A line of gold dots runs along the edges of the covers.

This is one of the handsomest bindings ever executed for Louis XIII. It was done undoubtedly in 1619, and is, almost certainly, a genuine work of Clovis Eve, the royal binder. It belonged about 1720-30 to B. H. de Fourcy, Abbé de St. Wandrille, and has his engraved bookplate. At a later time it came into Beckford's possession, and fetched at his sale in 1882 £190.

Fabry de Peiresc, 1620:

506 AGRICOLAE (Georgii) De mensuris & ponderibus Romanorum atque Græcorum . . Basileae MDL—LVCAE PAETI ivrisconsvl. De Mensvris et ponderibvs Romanis et Graecis . . libri qvinqve . . Venetiis MDLXXIII, *with woodcuts.* 2 vols. in 1, small folio, *red morocco gilt, bound for* FABRY DE PEIRESC, *whose monogram is stamped on the sides* 1550-73 2 5 0

There are valuable critical notes in the handwriting of Peiresc, on the margin of the poem by Rhemnius Fannius, which is printed at the end of Paetus.

Gaspard de Coligny, 1620:

507 AVILA. Clarissimi viri D. Lvdovici ab Avila et Zvnniga . . Commentariorum de bello Germanico . . libri duo . . latine redditi . . Antverpiæ . . M.D.L. 12mo. *with folding maps; fine copy, well preserved in an early French binding* 1550 6 6 0

Olive morocco, gilt all over the sides with a *semis* of a monogram composed of C and C interlaced back to back, with A upright and A reversed lying over them. The same monogram in a larger form occupies the centre and the corners. The sides are framed within a double fillet. The back is flat and gilt lengthwise with nine parallel fillets, the inner five closed at top and bottom with a fleuron, the other four uniting by transverse lines at top and bottom. The edges are gilt and goffered with arabesque ornament. This binding dates from about 1620, and seems, from the monogram, to have been done for Charles de Coligny, Marquis d'Andelot (1565-1632), a son of the famous Huguenot Amiral. However, his brother François de Coligny, who died in 1591, had a similar monogram (figured in Guigard), and Gaspard the Maréchal, son of François, may have been the person for whom this book was bound.

PLHMIS, 1620:

508 IAMBLICHVS de Mysteriis Ægyptiorvm, Chaldæorum, Assyriorum . . Lvgdvni . . M.D.LXXVII. 16mo. *vellum, gilt edges* 1577 3 16 0

Bound about 1620. The sides and back are gilt with a *semis* of fleurs-de-lis. On the sides, within a three-line fillet, each corner is shut off from the *semis* by two branches of foliage, and an oval centrepiece produced by the union of two wreaths of similar kind. The spaces thus made vacant are filled with a monogram composed of PLHMIS.

Charles de Nevers, 1620–25:

509 DIONIS CASSII Cocceiani Historiæ Romanæ libri XLVI . . 1592. Francofvrti . . Small 8vo. *bound for Charles Duc de Nevers and Duke of Mantua* 1592 10 0 0

Smooth black morocco, gilt on the sides with a rectangular border containing a succession of arabesque curves and little square or lozange figures—representing a chain of gems. Within this border the sides are covered with a *semis* of fleurs-de-lis, except in the centre, in which within the oval formed by two entwining wreaths, we see the letters NI | VERN | D. The back is gilt in similar fashion but without any lettering. The edges plain-gilt.

This volume has been exhibited at the Burlington Fine Arts Club as an example of binding done for Louis Gonzaga, Duke of Nevers, and younger son of the Duke of Mantua, who married Henriette de Cleves, and died in 1595. But this binding cannot be earlier than 1620-25, to judge from the style of the rectangular border on the sides, and must therefore have been done for Charles Duc de Nevers and afterwards Duke of Mantua (son of Louis).

If this is the workmanship of Clovis Eve (as it well may have been) it shews by the wreath on the sides a sort of connexion with the Marguerite books.

Theodorine Buisson, 1623–4:

510 HEVRES DE NOSTRE DAME . . mises en François par M. René Benoist . . A Paris . . M.DC.XXIII. Small 8vo. *with plates; in the original binding* 1623 10 0 0

Smooth olive morocco, in fine preservation. There are on the sides two double

£ s. d.

fillets gilt with dentelle-edging; and the whole space within the inner fillet is covered with a *semis* of flames enclosed within the intersections of dotted lines which run diagonally from right and left downward. A little space is left in the centre for a name within an oval: THEODORINE on the upper cover, and BVISSON on the lower. The back, which is flat and bandless, is decorated in precisely similar fashion, but without any lettering. The edges of the book are plain-gilt; a line of gold dots runs along the edges of the covers.

This is a pretty example of the taste of the time, and was bound for the lady whose name it bears, about 1623-24. It is probably the work of Clovis Eve (differing entirely from the so-called "Eve" style), and may have been one of the earliest attempts to introduce the decorative ideas of Le Gascon.

GB, 1625-30:

511 PARABOSCO (Girolamo) Comedie . . Vinegia . . MDLX. 12mo. *bound about* 1620-30 1560 1 10 0

Red morocco; a three-line gold fillet on the sides, the edges plain-gilt. The back is flat, ruled with fillets, bears a title, and is gilt with alternate rows of γγ. γγ., and B B. Each group is interlaced, the two B's standing back to back, like the mark of Bouthillier as given in Guigard.

Dominique Seguier, Bishop of Meaux, 1630:

512 ERASMI ROT. PARAPHRASES IN NOUUM TESTAMENTUM . . Parisiis Apud Galeotum à Prato . . 1540. 2 tomes or 6 vols. bound in 4, smallest 8vo. (square 16mo.), *with numerous woodcuts; bound for Dominique Séguier, Bishop of Meaux* 1540 30 0 0

Red morocco. A charming little book gilt in simple but exquisite taste. The back is ruled off at top and bottom with horizontal fillets between which runs a tiny chain of squares, ovals, and lozanges. The panels (except those which are lettered with the intitulation) bear alternately the Bishop's monogram: D D interlaced, back to back, with *s fermé* in the middle,—and two intersecting triangles or deltas with the same device. On the sides is the usual treble fillet as a frame, and in the centre, within an oval, the Bishop's arms: a chevron, two stars in chief and a lamb below, surmounted by the mitre, the crozier, and the hat. Beneath the shield is a palm-wreath. The edges of the book are plain-gilt. The edges of the covers, and the portion of the letter that turns inside are gilt with a pretty dentelle ornament, which afterwards came into use to a great extent.

Plain as it seems, and like as it is to most of the De Thou bindings, there is absolute perfection in the style and workmanship of this binding, which was probably done about 1630 by the famous Le Gascon. It was formerly in Mr. Beckford's collection.

Claude Enoch Virey, 1630:

513 ERRARD (I.) LA FORTIFICATION DEMONSTREE et redvicte en art par fev I. Errard de Bar le Dvc . . augmentee par A. Errard . . A Paris. 1620 . . Folio, *with fine engravings; in the original binding* 1620 36 0 0

Red morocco, richly gilt on the sides with a florid example of the "Eve" style of decoration; and exhibiting in all the spaces the *bees* and *roses* which indicate the ownership of Claude Enoch Virey, Counsellor of France, who died in 1636 and left a large library to his son. The back, which is flat (and mended at top and bottom), is divided by gold lines into panels; and each of the panels contains four *bees*, with a centre arabesque lozange.

The binding was done probably about 1630.

Pointillé. Florimont Badier, binder, 1650-60:

514 NOUUM TESTAMENTUM (*Græce*) . Ex Bibliotheca Regia . . Lvtetiæ . Ex officina Roberti Stephani . . M.D.XLIX . . *The celebrated Stephanus Testament known by the catchword of* O mirificam, 16mo. *divided into* 2 vols. *bound by Florimont Badier* 1549 12 12 0

Bound about 1650. Dark olive morocco, gilt on the sides with an "Eve" pattern of geometrical interlacements, framed within a double fillet lace-edged with triple gold dots. The empty spaces between the interlacements are filled with pointillé fleurons and single dots. The geometrical design resolves itself in the centre into a quaterfoil figure with diamond projections between the petals. At each corner inside the fillet-angle, there is a circlet enclosing the head of a man entirely produced by pointillé —which is the undeniable mark of Florimont Badier. On the back, portions of the geometrical ornament are repeated in the panels, and at the extreme top and bottom we notice that floral roulette edging which afterwards became a favorite ornament with Boyer and Padeloup. It also appears on the edges of the cover. Inside the edge of the cover, there is another roulette ornament (also a favorite of Padeloup's): a line of roses within arches, with a fleuron rising between each. Within the quater-

Pointillé. Florimont Badier, binder, 1650–60—*continued.* £ s. d.

foil on the sides there is stamped in gold the escutcheon of Caumartin Bishop of Blois (died 1733), but this was a late addition. The bookplate of the Bibliotheca Caumartin, with the arms of Caumartin Bishop of Amiens (died 1652), is pasted inside the cover. (*See illustration.*)

Some illustrative engravings by Wierix were inserted by the binder in the book.

515 OFFICIVM BEATÆ MARIÆ VIRGINIS . . Antverpiæ . . M.DC.XXII. 4to. *with plates; in a magnificent binding, decorated with pointillé work upon red morocco inlaid with pieces of olive and citron morocco; enclosed in a brown morocco case* 1622 84 0 0

The sides are mainly divided into lozange-shaped compartments. The inmost one is an inlay of dark olive over which an exquisitely fine decoration in gold pointillé of rolling and twining curves which end in little spirals and are laden with silver leafage. This pattern is fringed upon red morocco with the beautiful lace roulette in which suns or wheels are the special feature. Outside this is a lozange-shaped border of gold pointillé curves with silver leafage, and, outside that, the lace-pattern again, turned inwardly. The four corners are again gold pointillé and silver leafage worked upon dark olive morocco. Outside all, two parallel sets of rectangular fillets fringed with dentelle edging.—The back is flat and has three inlays: a triangular piece at top and bottom, a lozange in the middle. These inlays are of citron morocco and are covered with pointillé, as also are portions of the red morocco surface. Inside the cover is a roulette of lace-edging; on the rims of the cover, a running line of triple dots.—The silver has as usual become oxidised.

This binding has always been attributed to Le Gascon, but only for the reason that no other hand was known which could have achieved so great a triumph in pointillé decoration. It was probably executed by Florimont Badier, the only man whose work could be mistaken for that of Le Gascon. In that case we must date it at about 1650. It is far too fine to have been performed by Magnus of Amsterdam.

Guillaume Marescot, 1635:

516 NEON ΑΝΘΟΛΟΓΙΟΝ . . ἐν Ρωμῃ (1598) [Breviary of the Uniate Greek Church, edited by Antonius Arcudius]. Small 8vo. *bound for Guillaume Marescot* *Rome*, 1598 8 8 0

Olive morocco, finely gilt on the sides with two rectangular borders composed of fillets and dentelle ornament, with cornerpieces between the two borders. The arms of Marescot are stamped in the middle. On the back, the six panels are filleted, the fillets lined with dentelle edging, curling tendrils and gold dots in each corner, the lozangy space in the centre occupied by an ornament in the shape of an oblong cross. Upon each of the five bands is the chain of oblong, lozange, square links which was a favorite ornament in Paris work about 1630-40. The edges of the book are plain-gilt; the edges of the covers gilt with a line of gold dots. The dentelle ornament is continued inside the edge of the cover. The larger of the two dentelle patterns on the sides, is identical with the favorite ornament of Boyer's books, and in this volume, bound in Paris before 1640 (about 1635) we may recognize one of the earliest types of that class of French bindings which predominated between 1670 and 1720.

Marescot died about 1640, having been a collector of books for fifty years previously.

Semi-pointillé, 1635–40:

517 SALES (François de) Introduction a la Vie devote . . A Lyon . . M.DCXI . . 12mo. *a fine ruled copy in the early binding* 1611 3 3 0

Olive morocco; richly gilt on the sides with two full dentelle borders edged with double fillets and lines of gold dots. Within the inner border there are arabesque cornerpieces and a blank oval centrepiece with arabesque decoration which give it the appearance of a lozange. The flat back is similarly gilt with a double dentelle border (but of different pattern) and a line of ornaments down the middle. The edges are plain-gilt. This is evidently Paris work of about 1635-40.

518 SENECA'S *Works.* L. Annæi Senecæ Philosophi Tom. I [II, III] . . Parisiis . . MDCXXXVII. 3 vols. 12mo. *frontispieces; fine copy in the original binding* 1637 2 16 0

Red morocco; bound in Paris about 1637-40. The back is full-gilt in all the panels which are framed with fillets and lines of gold dots, with central fleurons and wreathing cornerpieces. On the sides, the usual double rectangular border of triple fillets, with a fleuron (resembling at first sight a vase of flowers) at each of the inner corners. The edges of the book gilt; the edges of the covers bearing dentelle ornamentation in gold; and the part of the leather turned over inside the cover also gilt with dentelle work.

Semi-pointillé, 1635–40—*continued.* £ s. d.

519 BVSBEQVII (A. Gislenii) omnia quæ extant . . Lvgd. Batavorvm Ex officina Elzeviriana . Anno 1633. 16mo. (109 mm.), *a fine ruled copy in the original binding* 1633 1 16 0

Red morocco, gilt on the sides with two sets of triple fillets, with an ornament at the corners between the two rows. The panels on the back are framed within fillets and gold dots, curling tendrils inside the angles, and a lozange space produced occupied by an ornament like an oblong cross or lozange composed of a tiny roundel, or rose, centre from which projects little fleurons and lines of gold dots. The edges of the cover bear the dentelle ornament referred to in the description of the Neon Anthologion. The back is decorated in a similar fashion to the back of that book, except that for the chain on the bands, dentelle work is substituted.

520 PLINII SECVNDI (C.) Historiæ Naturalis Libri XXXVII. Lvgdvni Batavorvm, Ex officina Elzeviriana Ao. 1635. 3 vols. 16mo. (124 mm.), *in the original binding, a pretty book* 1635 5 5 0

Red morocco. On the sides there is an outer row of double fillets, and an inner triple one. By a narrow edging of gold dots outside, and a broad dentelle edging inside, the outer row is converted into an ample border. The inner triple-row is lined with an edging of triple gold dots, has a fleuron outside each corner, an arabesque pattern within each angle, and a centrepiece formed of an oval space with fleurons and dots issuing from it in such a way as to give the whole a somewhat lozangy appearance. The back is decorated exactly like that of the Busbequius.

521 ΨΑΑΤΗΡΙΟΝ . . Davidis Regis ac Prophetæ Psalmorvm liber . . (*Græce et Latine*). Antverpiæ M.D.LXXXIIII. 16mo. *bound in Paris about* 1635-39 1584 1 16 0

Red morocco, full-gilt on the back in the same style as the Busbeq and the Pliny. The sides are framed within two rows of treble fillets with a fleuron projecting from each corner of the inner row. A dentelle border on the edges of the covers ; the edges of the book gilt. This is a very pretty example of its kind, and in fine condition. The bookplate of John Jebb, Bishop of Limerick, is pasted within the cover.

HD, 1635–40 :

522 TASSO. LA GERVSALEMME LIBERATA di Torquato Tasso . . Genova L'anno MDCXVII. Small folio, *with plates ; bound in Paris about* 1635-40 1617 10 10 0

Crimson morocco. The back is gilt with lozangy arabesques in the panels, and with the regular dentelle ornament on the bands. The sides have the usual double row of triple fillets with a monogram composed of H D accompanied by four s-fermés in the centre. The corner ornament outside each angle of the inner row of fillets is a lozangy fleuron suggestive of a mirror. The edges of the book are plain-gilt, the edges of the cover bear the dentelle ornament.

Guigard's theory is that the H D bindings represent Henri IV and Gabrielle d'Estrées.

Anne of Austria, Queen of Louis XIII, 1644:

523 CATHERINE DE SIENNE (Saincte) Les Epistres . . Traduictes . . en François . Dediees a la Reyne Regente . A Paris . . M.DC.XXXXIV . . 4to. THE QUEEN'S DEDICATION COPY, *ruled, and bound in* 1644 1644 15 15 0

Red morocco. Gilt on the sides with a *semis* of fleurs-de-lis, within a border composed of a triple-fillet edged on each side with a row of triple gold dots. The centrepiece is the royal escutcheon ; per pale, France and Spain, surmounted by the royal crown, and encircled by the cordelière of widowhood. The back is in panels, each bearing a *semis* of fleurs-de-lis, ruled all round with gold dots ; and has a lace border at the bottom of the lowest panel. The same lace-ornament (afterwards a favorite one with Boyer and Padeloup) appears on the edges of the cover. The edges of the book are plain-gilt. The end-leaves are of marbled paper.

Louis Bizeau, 1645–50 :

524 MARTIALIS (M. Val.) Epigrammaton libri XII . . Antverpiæ . . MDLXVIII. 16mo. *bound in Paris about* 1645 1568 2 16 0

Red morocco ; a pretty little book bound by the same hand as worked for Dominique Séguier. The sides are gilt with two double-line fillets, with the monogram of LB outside each corner of the inner frame. The back is without panels. It bears the title, lengthwise, and is framed by a double fillet all round, with an inner dentelle edging from the same tool as was used in Séguier's book. In the centre on the sides is an escutcheon : a fess, two stars (or mullets) in chief, a crescent in point ; surmounted by a plain vizored helmet. A line of gold dots along the edges of the cover. The edges of the book are marbled, not gilt.

Louis Bizeau, 1645-50—*continued.* £ s. d.

525 ARTEMIDORI de somniorum interpretatione Libri Quinq; . De Insomniis . . Aldvs. *Colophon:* M.D.XVIII. Small 8vo. (12mo.), *a ruled copy, bound in Paris about* 1650 1518 3 16 0

Red morocco. The fillets on the sides are triple, and a plume of feathers stands up from the helmet in the escutcheon. Otherwise the sides are identical with those of the Martial. On the back there are six panels, one of which bears the lettering, and five contain the LB monogram surrounded by gold dots and tiny curves. Lines of gold dots form a frame to each panel. At the top and bottom of the back there is a handsome dentelle-ornament, the chief feature of which represents a wheel or a rose.

526 MARTIALIS (M. V.) Epigrammata . . *Colophon:* Venetiis in aedibvs Aldi . . M.DI . . —DIVERSORVM VETERVM POETARVM IN PRIAPVM LVSVS . . Aldvs M.D.XXXIIII

2 vols. in 1, sm. 8vo. (12mo.), *ruled and bound in Paris about* 1650 1501-34 6 6 0

Citron morocco; bound and gilt exactly like the Artemidorus.

This copy fetched £8. 10*s* at the Sunderland sale.—The Martial, before it was acquired by Bizeau, had been turned out from the Royal Library, as we see by a stamp on the title.

Lyons, 1649:

527 RECVEIL DES PRIVILEGES, Avthoritez, Povvoirs, Franchises, & Exemptions des Prevost des Marchands, Escheuins, & Habitans de la ville de Lyon . . Lyon . . M.DC.XLIX. Small 4to. *in the original binding* 1649 1 12 0

Red morocco; one of the dedication copies, bound at Lyons in 1649. The back is full-gilt in the exact style of the Paris books of the time, with arabesque ornament, every panel framed within fillets and lines of gold dots, a dentelle edging at the bottom of all. The sides have two rows of double fillets, a vase of flowers at each inner corner. In the centre, within an oval, are stamped the arms of the city of Lyons. The edges of the book are gilt; the edges of the covers quite plain. It looks precisely like a Paris binding.

Semi-pointillé, 1660-70:

528 SUCKLING. FRAGMENTA AUREA. A Collection of all the Incomparable Pieces, written by Sir John Svckling . . London . . MDCXLVI. Small 8vo. *with portrait by Marshall; fine copy in red morocco extra, gilt edges* 1646 16 16 0

The splendid binding in which we find this English poet can only be accounted for by conjecturing that some exiled Cavaliers caused the book to be bound in Paris by one of the followers of Le Gascon's school. The panels on the back have the low broad cross (composed of little fleurons or fanfares) in the middle with the usual curls at the corner so as to leave a lozangy space clear. The roulette at the top and bottom of the back, and also on the edges of the cover, is one which Thoinan represents as customary in 1640 (but which we know was not extinct seventy years later. It is the second row, to begin from the outside, in the border that appears on his plate XV). On the sides two sets of fillets, each set consisting of two solid and four dotted lines. In the inner space we have a quaterfoil enclosing four roses and a central dot of gold. From each side and corner of the quaterfoil, fleurons which are partly pointillé spring outwards to the frame, and the visible oblong octagon of red leather is stamped with sixteen heavy gold dots. Next, the space between the two sets of fillets is filled with a crowded mass of gold branches bearing fruits at which here and there birds are pecking. This last portion of the ornament must be singularly rare in examples of the period (1658-60), as we usually find such work in books of the end of the seventeenth and early part of the eighteenth century. There is no gilding inside the edge of the cover.

529 MARINO (il Cavalier) Works, in 2 vols. 12mo. *crimson morocco extra, gilt edges* 1619-46-52 2 2 0

Bound in Paris about 1670. Not quite uniform in the tooling, but evidently intended to form a set of two volumes. The backs are full-gilt, every panel having a central lozange-shaped fleuron with small cornerpieces; a dentelle ornament at top and bottom. On the sides, two rows of triple equidistant fillets, a fleuron chiefly in gold dots at the inner corners. The edges and the inside lap of the cover gilt with dentelle work.

CONTENTS: La Murtoleide. Norinbergh, 1619; il Padre Naso, Parigi, 1646; il Camerone prigione, 1646; Prigionia, 1646; la Sampogna, Venetia, 1652.

One of the two volumes is marked as having been part of Floncel's collection, and has his bookplate.

Semi-pointillé, 1660-70—*continued.* £ s. d.

530 BENARD. LE VOYAGE DE HIERVSALEM et avtres lievx de la Terre Ste faict par le Sr Benard Parisien . . Ensemble son retour . . A Paris Chez Denis Moreau in 1621. Small 8vo. *engraved title; red morocco, from the Beckford library* 1621 18 0 0

Bound in Paris about 1670. The back is flat and full-gilt with numerous wreaths formed of palm-branches floating above and below and around a couple of ovals within each of which is a fleur-de-lis and scraps of palm. The sides have two triple fillets, with fleurons (slightly pointillé) springing from the inner. The edges of the book and the cover are richly gilt.—To look at the sides and edges, one would call this a binding of the Boyet type; the back is of quite a different character and suggests an earlier time.

This is a fine copy of a very rare book.

531 SENECA. L. Annæi Senecæ philosophi Opera omnia . . et M. Annæi Senecæ rhetoris quæ exstant. Amstelodami, apud Elzevirios. 1659. 3 vols.—JOH. FRED. GRONOVII ad L & M. Annæos Senecas Notæ . . M.DC.LVIII—together 4 vols. 16mo. *red morocco extra, gilt edges, in brilliant condition* 1659-58 4 4 0

Bound in Paris about 1670. The back is full-gilt, the panels being wholly covered with wreathy curve lines ending in little twists, and decorated with out-springing bits of pointillé,—such as we usually find more sparingly used as corner and sidepieces in panels. Large lozangy fleurons fill the angles on the sides, formed by the single border of three fillets (two and one). The edges and inner lap of the covers bear the "Boyet" dentelle ornament.

In each of the four volumes, there is the engraved bookplate of "Louis Bachelier de S. Romain Chanoine de Reims," and his autograph signature. He was probably of the same family as the saintly Pierre Bachelier who died at Reims in 1672.

532 [MARTIAL D'AUVERGNE] Aresta Amorvm LII . accuratissimis Benedicti Curtij Symphoriani commentariis . . accomodata . Parisiis . Apud Iacobum Keruer . . 1555. 16mo. *red morocco, gilt edges* 1555 2 2 0

Bound about 1670 at Paris. The back is flat and has no bands, but is divided into artificial panels by gilt rulings and lines of gilt dots. In each panel there is a fleuron, with cornerpieces and a framework of gold dots. On the sides there are two sets of double fillets; within the outer one a border of curves and fanfares; the inner one has ornaments outside and inside the angles, and a centrepiece like an oval-bodied mirror. The rim and inside of the cover are not gilt.

On the flyleaf is a memorandum of presentation to Latour-Guion, Rome, 1699, from "Philippus Albinus, Episcopus S. Agathæ Gothorum." Within the cover is pasted the engraved bookplate of Wilmot, first Earl of Lisburne.

Vase-ornaments, 1635-55:

533 [VICO (Enea)] Portraits and Medallions of Roman Empresses from Plotina, Trajan's wife, to Cornelia, wife of Gallienus, 52 *plates;* Portraits and Medallions of Roman Emperors from Nerva to Verus, 64 *plates;* 2 parts in 1 vol. 4to. LARGE PAPER, *separate impressions, with a considerable number of variations, of the plates used in the supplements to Vico's dated books; morocco gilt* (*About* 1560-65)

Olive morocco, gilt with two double fillets on the sides, a vase with flowers being the ornament outside each angle of the inner fillet. The centrepiece is an escutcheon: A chevron accompanied by three trefoils, with a star in chief; a swan for crest. The panels on the back are gilt with a monogram consisting of the initials E H O A B. This binding was done in Paris.

534 FRANCOIS VICTOR. Vie admirable dv glorievx pere et thavmatvrge S. FRANÇOIS DE PAULE . . Paris . . M.DC.XXXVIII. Small 8vo. (12mo.), *with an engraved as well as a letterpress title; in the original binding* 1638 1 1 0

Red morocco; having a flat back framed within a row of triple fillets in gold. On the sides, the two rows of fillets are double, not triple; and outside each corner of the inner row there is an ornament representing a vase with flowers. The edges of the book gilt; a line of gold dots runs along the edges of the covers. Bound in Paris about 1638-40

The bookplate of Charles Viscount Bruce, dated 1712, is pasted on the back of the engraved title.

535 M. VELLEIVS PATERCVLVS Cum Notis Gerardi Vossii . . Lvgd. Batavorvm. Ex Officina Elzeviriana. Ao. 1639. 16mo. (128 mm.), *fine ruled copy in the original binding, from Talleyrand's library* 1639 4 4 0

Red morocco; full-gilt on the back in a manner similar to that of the Seneca of

Vase-ornaments, 1635-55—*continued.* £ s. d.

1637 (No. 518). The sides have the usual double rectangular framework of triple fillets, with a vase of flowers at each inner corner. The edges of the book are plain-gilt; there is no gilding on the edges or inside of the covers. This is a pretty little book in fine condition, bound at Paris in 1639-40.

536 TASSO. LA GERVSALEMME DI TORQVATO TASSO . . Genova . . MDCXVII.—Small folio, *with plates; fine ruled copy bound at Paris about* 1640 1617 10 10 0

Red morocco; gilt on the sides with four equidistant diminishing sets of triple fillets, the inmost one being no more than a small centrepiece. At the corners of the inmost row is the usual vase; at the corners of the next a spray of flowers; at the corners of the third an arabesque fleuron with gold dots. At those of the fourth there is only the usual little fleuron lying over the intersection of the fillets. The back is gilt like the Busbequius, Pliny, and Psalter above described (Nos. 519-521), with the lozange-shaped fleuron in the panels. The edges and the inside lap of the covers are gilt with dentelle work exactly like the H. D. Tasso above described (522).

The book came into the possession of LONGEPIERRE about 1690; his engraved bookplate (arms and crest within an oval) is pasted on the flyleaf, and his autograph signature written above it: "H. B. de Roqueleyne de Longepierre."

537 NOUUM TESTAMENTUM (*Græce*) ex Bibliotheca Regia . . Lvtetiæ . Ex officina Roberti Stephani . . M.D.XLVI. 16mo. *the* O mirificam *Greek Testament divided into* 2 *vols. and bound at Paris about* 1640 1546 4 4 0

Red morocco; bound and gilt like the Velleius Paterculus, but having the edges and inside lap of the cover gilt with dentelle ornament.

The bookplate of Wilmot Earl of Lisburne (about 1775) is pasted inside the cover.

538 XIV PANEGYRICI VETERES . . Parisiis . . M.DC.XLIII. 2 vols. 12mo. *engraved and printed titles; fine ruled copy in the original binding* 1643 2 10 0

Red morocco; bound and gilt like the *O mirificam* Testament, but not gilt on the inside lap of the cover.

With the engraved bookplate of Viscount (Sir Rowland) Hill, bearing the motto *Avances.*

539 PERSIUS. AVLI PERSII FLACCI SATYRÆ SEX . . Parisiis . . M.DC.XLIV. Small 8vo. (12mo.), *fine copy in the original binding* 1644 3 16 0

Citron morocco. A charming book bound and gilt exactly like the *O Mirificam* Testament above described, but not gilt on the inside lap of the cover. This is one of the prettiest examples of the so-called Duseuil type of ornamental bindings, and was produced in Paris about 1645.

540 GUARINI. IL PASTOR FIDO . . Venetia . . M.D.CII. Small 4to. *fine copy, bound at Paris about* 1645-50 1602 4 4 0

Red morocco, bound and gilt in similar style to the Velleius Paterculus above.

541 ARETINO (Pietro) I SETTE SALMI DELLA PENITENTIA DI DAVID . . *S. n.* (*Venice about* 1550). 12mo. *bound in Paris about* 1648 (1550 ?) 14 14 0

Red morocco; bound and gilt exactly like the Velleius Paterculus. Twenty-three fine small engravings, in beautiful impressions, by Herman Weyen, Balthasar Moncornet, Jean Messager, and Callot, were inserted by the binder. Girardot de Préfond's bookplate is pasted on the flyleaf, shewing that the book was in his library about 1750.

542 GRONOVII (Joh. Fred.) ad T. Livii Patavini libros svperstites Notæ . . Lvgd. Batav. Ex Officina Elzeviriorum. M.D.C.XLV. 16mo. *bound at Paris about* 1655 1645 0 18 0

Red morocco; with a rose (having a stem and a couple of leaves) in the lozange spaces of the panels on the back; triple line fillets on the sides with a vase at each inner corner. Otherwise it is bound and gilt like the Marino below, but has a different dentelle.—With the engraved bookplate of Wilmot Viscount Lisburne (about 1760).

Louis XIV, 1650-1707:

543 VIRGILII MARONIS (Pvblii) OPERA . Parisiis e Typographia Regia anno MDCXLI. Folio, *engraved title; bound for Louis XIV* 1641 3 3 0

Bound for the young King in gilt red morocco, and bearing the royal arms, crown, and collars within an oval wreath on the sides, a simple fleur-de-lis in the panels on the

Louis XIV, 1650–1707—*continued.* £ s. d.

back. The wreath is entirely worked in gold; there are no open spaces in it. This binding was done about 1650. The ornament at the top and bottom of the back (a sort of chain in which square gems are interposed between circular garlands enclosing roses) was a favorite one in Paris at the time. The end-paper is marbled with a minute pattern.

544 MODENE (Esprit de Raymond de Mormoiron, Comte de) ODE SUR LE PORTRAIT DU ROY. 4to. THE ORIGINAL MANUSCRIPT ON VELLUM *of a poem in 28 stanzas, ten lines to each, addressed to King Louis XIV, and suggested by Valck's engraved equestrian portrait of the King, which is pasted down in front of the first page of the Ode; bound for Louis XIV* *About* 1661 18 18 0

Olive morocco; two sets of triple gold fillets on the sides, a fleur-de-lis outside the corners of the inner set. The centrepiece is like that of Henri III as facsimiled in Guigard I, p. 19, except in three respects: the arms of Navarre are substituted for those of Poland; the inner chain is omitted, and there is a crowned L instead of H. It would be similar to the bearing of Henri IV (Guigard, I p. 20, No. 2), except that the inner chain is omitted, the small medallion above the cross omitted, and instead of the jewels on the rim of the crown, we find an inscription MANET VLTIMA CÆLO (*sic*). This is perhaps a unique type of Louis XIV's insignia. The back has a fleur-de-lis in each panel; the edges of the covers are gilt with the arabesque dentelle, which came into frequent use afterwards with Boyer.

The poem is an unpublished one, and is beautifully written within gold borders. It begins with an illuminated and floreated D in the line

Doctes Soeurs de qui le Pinceau . . The final stanza on page 28 ends thus:

. . le but de mon Ouurage
Est que ma Plume & mon amour
Luy fassent voir mon coeur plustost que mon visage.
FIN Le Comte de Modene.

The portrait is not dated, but bears this inscription: LUDOVICUS XIIII. D.G. GALLIÆ REX. G. Valck Ex: It represents the King as about twenty years of age.

545 RAMSAY (Charles Al.) Tacheographie ou l'Art d'Escrire aussi viste qu'on parle . . Paris . . M.DC.LXXXI. 12mo. *with two engraved folding tables; red morocco,* LOUIS XIV'S DEDICATION COPY 1681 4 4 0

On the sides are the royal arms, collars, and crown within an oval wreath, with fleurs-de-lis as corner-ornaments; fleurons occupy the panels on the back.

546 ROHAVLT (Iacqves) Traité de Physiqve . . Paris . . M.DC.LXXI . . 2 vols. in 1, small 4to. *with two engraved folding tables, and a beautiful frontispiece by Rigaud which contains a portrait of the King; bound for Louis XIV* 1671 5 0 0

Blue morocco extra, by L. A. Boyet; on the sides a border of fleurs-de-lis and dentelle, with the royal arms, collars, and crown, within an oval wreath in the centre. The panels on the back full-gilt with lozanges and fleurons.

547 LOBINEAU (Gui Alexis) Histoire de Bretagne . . Paris . . MDCCVII. 2 vols. folio, *with numerous beautiful plates; very fine copy, bound for Louis XIV* 1707 45 0 0

Red morocco, by L. A. Boyet; full-gilt back; double fillets on the sides, the royal monogram and crown at the inner angles, the arms, collars, and crown within a wreath in the centre.

One of the best and finest of the provincial histories of France.

Claude Molé, 1660:

548 BACONI (Franc.) Historia regni Henrici Septimi Angliæ Regis . . Lvg. Batavor . . 1642. 12mo. *in the original binding* 1642 2 0 0

Bound at Troyes in veau fauve gilt, for Claude Molé, one of a family celebrated for book-collecting. His arms and his monogram are stamped on the sides and back. The latter is composed of two M's and four C's.

Colbert (Jean Baptiste), 1660–80:

549 AQVILA (Antonivs ab). Arabicae lingvae novae, et methodicae institvtiones . . Romae . . 1650. 12mo. *red morocco gilt* 1650 2 16 0

Bound for Colbert about 1660. The back is full-gilt, the coroneted monogram of JBC with corner fleurons in each panel; the coroneted escutcheon with the collars of the two orders within a simple oval on the sides. There is no gilding inside the cover.

A running ornament on one of the spaces of the back (a chain of roundels, lozanges, and squares) shews that this is an early Colbert.

Colbert (Jean Baptiste), 1660–80—*continued.* £ s. d.

550 TACITUS, *Editio Princeps. Colophon:* . . Cesareos mores scribit Cornelius . . pressit Spira premens: artis gloria prima sue. Small folio, *wormed and having contemporary notes on the margins; red morocco* [*Venet. Vindelin*, 1470] 40 0 0

Bound for Colbert about 1660. The book is gilt in the same way as the preceding, and has the same chain-ornament in one of the spaces on the back. There is, however, a difference. The portion of the morocco which turns inside the cover is gilt with a roll of arches and fleurons—a most unusual thing in Colbert's books; and the gilding along the edges of the cover is a chain-pattern which had been much in fashion about 1640. The edges of the book, moreover, are gilt.

This Tacitus is one of the earliest products of the Venetian press and is very rare.

551 APOLLODORI . . Bibliotheces . . Libri III. Benedicto Ægio Spoletino interprete . . Ex officina Commeliniana. CIↃ.IↃ.XCIX. 12mo. *red morocco* 1599 2 2 0

Bound for Colbert about 1670, in a style similar to that of the Aquila. There is no gilding inside the cover.

552 GUSTMEIER (Fabian) Fecialis Germanicus . . Amstelodami . . CIↃIↃLXII. 16mo. *with engraved and printed titles; red morocco* 1662 2 16 0

Bound for Colbert about 1670. The sides are gilt like those of the volumes already described, but the back differs. There is no monogram or coronet, their place in the panels being taken by a lozange-shaped fleuron.

553 MORE (Sir Thomas) THE WORKES . . Printed at London . . Anno. 1557. Thick small folio, *the title slightly mended; bound in smooth red morocco, with Colbert's arms on the sides, and coroneted monogram on the back* 1557 45 0 0

Bound for Colbert about 1675-80. The book had previously belonged to two English owners, whose names are nearly washed out, only the later of the two being still distinguishable as Tho Fortescu of Sutten.

Charles Le Goulx de la Berchere (afterwards Archbp. of Narbonne), 1680–85:

554 ISOCRATIS Orationes et Epistolæ [*Græce et Latine*] . . cura I. T. B. A. (Jean Tarin d'Anjou) . . Parisiis . . MDCXXI. Small 8vo. *red morocco extra, gilt edges* 1621 3 3 0

Bound for Ch. Le Goulx between 1678 and 1685 when he was Bishop of Lavaur; as we may infer from the episcopal insignia on the sides. Between 1685 and 1719 he was successively Archbishop of Aix, Albi, and Narbonne; and the volume fell into the hands of his successor at Narbonne, as a note on the title shows.—The back is full-gilt with fleurons and cornerpieces in the panels, and the minute dentelle ornament of the seventeenth century is observable at top and bottom. On the sides, there is a double fillet as a border, with fleurons pointing inwards from the angles; and the Bishop's arms, coronet, and hat, within an oval, form the centrepiece. The edges of the cover bear minute dentelle lines, but there is no gilding inside.

Michel Le Tellier (Le Chancelier), 1680:

555 VANDER NOOT (I. Ian) Verscheyden Poeticsche Werken . . Divers Oevvres Poetiqves . . Anvers . . M.CCCCC.LXXXII. 3 parts in 1 vol. 4to. *numerous fine woodcuts and copper-engravings; red morocco extra, gilt edges* 1579-80-82 20 0 0

Bound for Michel Le Tellier, Chancelier de France (the father of Louvois) about 1680. On the sides the escutcheon and cap, draped with an ermined mantle, form an ample centrepiece; a single fillet of three lines is the border. On the back, a lozange-shaped fleuron, with cornerpieces, fills each panel; on the edge and inside of the cover is the dentelle ornamentation so often used afterwards by Boyet and Padeloup.—As the Chancelier died in 1685, the age of the binding is easily fixed. Bound-in, at the end, is a copy of the following:—GRAPHEUS (Cornille) La tresadmirable . . entree du . . Prince Philipes . . en . . Anuers . Anno 1549 . *with numerous fine woodcuts by Pierre Coeck d'Alost, Anvers*, 1550.

With the engraved bookplate of the Comtesse d'Yve (Anne Th. Phil. d'Yve) about 1770.

Ch. M. Le Tellier, Archbishop of Rheims:

556 CORPUS JURIS CANONICI . . a Petro Pithoeo, & Francisco fratre . . illustratum . . Parisiis . . M.DC.LXXXV.[-MDCLXXXVII] 2 vols. *with superb impressions of the two portraits*—CODEX CANONUM

£ s. d.

VETUS Ecclesiæ Romanæ a Francisco Pithoeo . . illustratus . . M.DC.LXXXVII, 1 vol.—together 3 vols. folio, LARGE PAPER; *red morocco extra, gilt edges* 1685-87 8 8 0

Bound at the time of impression (probably by Boyet) for Charles Maurice Le Tellier. Archbishop of Rheims, to whom the Corpus is dedicated; while the Canon was dedicated to his kinsman the Chancellor. The two books form virtually one work in three volumes (Codex Vetus; Corpus Juris; Decretales Gregorii IX—this last being the title of Tom. II of the Corpus).

The sides have two sets of triple fillets, with a lozangy fleuron outside each interior angle; while the escutcheon, coronet, hat, cross, and mantle, within an oval, form the centrepiece. On the backs, in each panel there is a fleuron with cornerpieces, partly in pointillé, and lace-ornamentation at top and bottom.

François, Duc de la Rochefoucauld, 1690:

557 CICERO. Le Lettere familiari Latine di M. Tvllio Cicerone e d'altri avtori commentate in lingva volgare Toscana, da Giovanni Fabrini . . Venetia . . MDLXXXII. Small folio, *red morocco extra, gilt edges* 1582 3 3 0

Bound for François (VII) Duc de la Rouchefoucauld about 1690. He was the son of the author of the *Maximes*, and married the heiress of the Duc de Liancourt in 1659.—On the sides a simple three-line fillet, with the arms within an oval as the centrepiece. In the panels on the back, a nearly lozange-shaped fleuron with cornerpieces. On the edge and the inside lap of the cover, is the usual Boyet ornament.

Le Chancelier Boucherat:

558 [DANIEL (Gabriel)] VOIAGE DU MONDE DE DESCARTES . A Paris . . M.DC.LXXXX. Small 8vo. *maps and diagrams; bound in red morocco extra, gilt edges* 1690 5 15 0

The arms, coronet, and judge's hat with the insignia form the centrepiece on the sides, which is framed within a dentelle border, consisting of fillets and a row of *fanfares*, with a cock in each corner. The cock is repeated in each panel on the back, with cornerpieces. In the lowest panel at the bottom there are three rows of roulette work from tools that were afterwards used by A. M. Padeloup. On the edges of the covers, the little dentelle ornaments, acute angles and rings, of the seventeenth century. As Boucherat died in 1698, the date of this binding is easily fixed.

With the bookplate of Wilmot first Earl of Lisburne.

Adrien de la Vieuville, 1695:

559 HAYTON. L'HYSTORE MERUEILLEUSE PLAISANTE ET RECREATIUE du grād Empereur de Tartarie seigneur des Tartres nōme le grād Can . . paris . . pour Jehā. s. denys. *Fol.* 5: Cy commence vng traicte . . par . . Aytone seignr de Courcy cheualier ⁊ nepueu du roy Darmenie . . translate . . par frere Jehan de longdit . . *Colophon:* . . Paris En lan mil cinq cens vīgt ⁊ .ix. . Small folio, *with 3 coloured woodcuts, including one on the title-page; citron morocco extra, gilt edges*, VERY RARE 1529 60 0 0

Bound for Adrian de la Vieuville, Comte de Vignacourt, between 1692 and 1700. The sides are gilt with a broad border of dentelle pattern, with the Vieuville-Malta arms, surmounted by a ducal coronet, and encircled by the collar of Malta, with the points of the cross emerging on all sides from behind the escutcheon. There is a vase ornament in the panels on the back. The end and flyleaves are of maroon-coloured paper bearing a floral pattern in gold. The style of the binding belongs entirely to the seventeenth century.

Adrien de la Vieuville, besides holding a distinguished rank in the Maltese order, was noted as a French littérateur. He survived till 1774 when he must have been almost a centenarian.

Paris, 1675-80:

560 LE NOUVEAU TESTAMENT . . Traduit en François . . A Mons, chez Gaspard Migeot . . MDCLXVII. 2 vols. 12mo. *a fine ruled copy*, WITH A SET OF WIERX'S ILLUSTRATIONS INSERTED; *blue morocco extra, gilt edges* 1667 7 10 0

Not by Boyet, although the morocco, the thick boards, and the roulette on the bands look like his work. The smaller and finer Boyet roulette is on the edge inside the cover, but with a row of fanfares and annulets in the hollows and on the heights. The lining and flyleaves are of that close small grained marbled paper which was used in 1670. But the chief peculiarity is the use, as a double fillet on the sides, of the ornament sometimes seen on the cover-edges of De Thou's and other French books (about 1580-90). It resembles wire, which at short intervals is twisted into parallel curves like a spring. And this same ornament is used to frame the panels on the back.

Boyet Bindings, 1680–95:

		£	s.	d.
561	BASIL (St.) LES ASCETIQUES ou Traitez spirituels de St. Basile le Grand . . Traduits . . Par M. Godefroy Hermant . . Paris . . M.DC.LXXIX. 8vo. *plate; fine copy in red morocco extra, gilt edges* 1679	2	0	0
	A beautiful binding (done in 1680) in fresh and fine condition. The back is brilliantly full-gilt, with a lozangy fleuron in the panels, and curling branchwork for the cornerpieces; a fine Boyet roulette on the bands, and, above and below each band, a row of annulets. The usual two sets of triple fillets on the sides, with the lozangy fleuron at each of the inner corners; on the rim and inside of the cover, a fine seventeenth-century roulette.			
562	HEURES A LUSAIGE DE PARIS . . Paris pour Symõ Vostre . . (*Almanac* 1515-30). Small 8vo. PRINTED ON VELLUM, *with numerous illuminated initials, and a great number of engraved illustrations, large and small, uncoloured; bound in red morocco, gilt edges* (1515)	40	0	0
	Bound about 1680-85 by Boyet for some nobleman whose arms are impressed on the sides and back; an escutcheon bearing a double-headed eagle, surmounted by the coronet of a Marquis, and supported by two griffins.—The bookplate of John Towneley, and the book-label of Edward Hailstone are preserved inside the covers.			
563	BLANC (Thomas) Histoire de Baviere . . A Paris . . M.DC.LXXX . . 4 vols. 12mo. *with frontispieces; fine copy in red morocco extra, gilt edges* 1680	5	5	0
	Bound by Boyet about 1680-90, in the usual style; two sets of triple fillets on the sides, with a fleuron outside each angle of the interior fillets; a similar fleuron in the panels on the back combining with cornerpieces to leave a lozangy space on the surface of the leather; the Boyet roulette on the bands and inside the cover, as well as on the edges of the cover. This is a bright and finely preserved specimen of the Boyet type, the so-called Duseuil of former days.			
564	LITVRGIA Svecanæ Ecclesiæ catholicæ & orthodoxæ conformis . 1576. (*Lat. et Suec.*) *Colophon:* Stocholmiæ excudebat Torbernus Tidemanni, Anno 1576. Small folio, *red morocco extra, gilt edges* 1576	8	8	0
	Bound at Paris towards 1690. The back is full-gilt, the panels being crowded with the same curves, having little bits of pointillé in their spaces, as were used in the Seneca of 1659-58. The lowest panel has at the bottom the same pattern as was noticed in the Seneca of 1672. A single three-line fillet on the sides; the "Boyet" ornament on the edge and inner lap of the cover. This is a rare semi-Catholic book, which was disapproved by the Pope on the one hand, and destroyed by the Swedish Reformers on the other.—The oval book-label of Girardot de Prefond, and the bookplate of the Duke of Sussex are fastened inside the cover.			
565	STUARTS. Charta authentica Roberti Seneschalli Scotiæ ex Archivo Collegii Scotorum Parisiensis edita, cum observationibus historicis, quibus regiæ Stuartorum stirpis natales . . vindicantur. *At end:* Parisiis . . MDCXCV. Royal 4to. *fine ruled copy in red morocco extra, gilt edges* 1695	2	2	0
	A vase ornament in the panels on the back; two sets of triple fillets on the side, with a lozangy fleuron outside each interior angle. It seems to be good Boyet work done about 1695; but the same horribly violent-coloured end- and flyleaves are here as are mentioned below in regard to the Velleius Paterculus of 1675.			

Boyet Doublures, 1685–95:

566	SENECÆ (M. & L. Annæi) Opera. Amstelodami apud Danielem Elsevirium A°. 1672. 3 vols. divided into 5, small 8vo. *red morocco extra, gilt edges, with red morocco* DOUBLURE 1672	5	5	0
	Bound about 1680. The back has four panels containing the usual fleuron and side and cornerpieces; the other two panels enclosing the title and tome-number are square-framed with a sort of gate-work ornament which is repeated at the bottom of the lowest panel. The doublure is framed within a broad "Boyet" border.			
567	M. MINUCII FELICIS Octavius . . et liber Iulii Firmici Materni de errore profanarum religionum. Lugduni Batavorum . . 1672. Small 8vo. *a fine ruled copy in red morocco, gilt edges, with red morocco* DOUBLURE 1672	10	10	0
	A much finer example than the Seneca; bound about the same time but slightly modified in the tooling on the back.			

Boyet Doublures, 1685–95—*continued.* £ s. d.

568 CATVLLVS TIBVLLVS & PROPERTIVS . . Trajecti ad Rhenvm . . 1680. 3 parts in 2 vols. small 8vo. *frontispiece; a very fine copy in crimson morocco extra, gilt edges, with a red morocco* DOUBLURE 1680 20 0 0

Bound in Paris about 1680. This is a beautiful example of doublé binding, and resembles the Seneca above described in its ornamentation, but is a brilliant and splendidly preserved example of its kind. There is only a single border of triple fillets on the sides, each point of juncture stamped with a figure like a rose.

569 THOMÆ A KEMPIS Canonici Regvlaris ord. S. Avgvstini DE IMITATIONE CHRISTI Libri Qvatvor. Lvgdvni Apud Joh: et Dan: Elsevirios. 16mo. *fine ruled copy in red morocco extra, gilt edges,* LINED WITH RED MOROCCO GILT (129 *millimètres*) (1653) 18 0 0

Bound about 1685 at Paris. The back is full-gilt, with a lozangy fleuron and curling cornerpieces in each panel; and at top and bottom, the "Boyet" ornament which may be called a dentelle roll. On the sides there is a single border of three fillets (two and one); there is a simple line along the edges of the cover; and the "Boyet" ornament forms a broad border to the doublure.

A very scarce book in a rare and beautiful binding. This copy fetched, at the Syston sale, £28, and Benzon's sold for over £40. La Roche la Carelle's copy, bound like the present one, but only 128 mm. in height, fetched 1750 fr.

"Cette jolie édition est une des plus recherchées et des moins communes qu'aient données les Elsevier."—*Brunet.*

570 C. VELLEII PATERCULI Historiæ Romanæ . . libri duo . . in usum serenissimi Delphini. Parisiis . . M.DC.LXXV. 4to. *frontispiece; red morocco extra,* DOUBLÉ *with red, gilt edges* 1675 3 10 0

Bound about 1685. The sides are gilt with the two sets of triple fillets having a large fleur-de-lis outside each interior angle. On the back there is a similar fleur-de-lis in each panel, with smaller ones at the corners. The edges of the cover, and the frame of the red morocco doublure are gilt with the usual "Boyet" ornament. An ugly looking paper of violent green, red and yellow tints (supposed to be marbled) faces each doublure.

571 NESTOR (Jean) Histoire des Hommes illvstres de la maison de Medici . . Paris, chez Charles Perier . . 1564 . . Small 4to. *with engraved folding table; olive green morocco,* LINED *with red morocco* 1564 12 12 0

Bound in Paris about 1690.—The doublure is gilt with a broad border of which the most striking feature is a running line of crowned suns. The outer cover is gilt on the sides with a single three-line fillet, having lozangy fleurons at the inner angles. In the centre is a lozangy ornament of fleurons having a crowned sun at top and bottom, a crowned lion at right and left. The back is full-gilt, alternately on the olive ground and on red labels, with fleurons and centrepieces in the panels; and at bottom and top, a row of the fine dentelle of the seventeenth century.

The details of the ornamentation lead to a suspicion that this volume may have been destined for presentation to Louis XIV.

572 HOMERI Ilias, sev potivs omnia eius quæ quidem extant opera . . Argentorati Excudebat Theodosius Rihelius (*Græce et Latine*). 2 vols. small 8vo. *fine ruled copy bound in red morocco extra, gilt edges;* LINED *with red morocco* (1572) 6 6 0

Bound about 1695 in a style similar to that of the Seneca and other books already described. There is a sort of chain-link ornament at the bottom of the lowest panel on the back. The doublure is brightly gilt with the broad "Boyet" border.

573 MACROBII (Aur. Theodosii) . . OPERA . . Lugduni Batavorum . . 1670. Small 8vo. *a beautiful ruled copy in red morocco extra, gilt edges;* DOUBLÉ *with red morocco gilt* 1670 36 0 0

One of the most beautiful examples of its kind that could be met with. It fetched £39 at the Beckford sale.—The gilding of the volume resembles that of the Homer already described and was done about the same time; but as a specimen of Boyet's choicest work there can be no comparison between the two books.

H. B. de Roqueleyne Baron de Longepierre, 1700:

574 XENOPHONTIS . . qvæ exstant Opera . . (*Græce et Latine*) Lvtetiæ Parisiorvm . . M.DC.XXV. Folio, *bound in red morocco extra, gilt edges,* WITH LONGEPIERRE'S EMBLEM ON THE SIDES 1625 7 10 0

Bound probably by Boyet about 1700. On the sides there is no gilding except a fillet of *two* lines, and the mark of the Golden Fleece which is stamped in the centre and also at each of the four angles. The back is richly gilt, arabesque and branch decoration in each panel accompany the figure of the hanging sheep, which is framed within a lozangy figure formed of stars, roses, and dots. The ornamentation on the bands, and inside the edge of the cover, is the usual "Boyet" roulette.

With the bookplate of Wilmot first Earl of Lisburne.

H. B. de Roqueleyne Baron de Longepierre, 1700—*continued.* £ s. d.

575 HORE BEATE MARIE VIRGINIS secundum vsum Romanum . . Cū multis suffragiis . . Nouiter impressis Parisius: per Germanum Hardouyn . . Small 8vo. PRINTED ON VELLUM; *all the engrævings, large and small, richly illuminated by Hardouyn himself; bound in blue morocco extra, gilt edges, with the mark of the Golden Fleece stamped in gold in the centre and at each corner on the sides, and also in each panel on the back* *No date (the first year in the Almanac is* 1526) 48 0 0

Bound probably by Padeloup about 1720. There is a sobriety and simplicity in this binding which are rarely seen in the work of the time. On the sides a triple fillet, the panels on the back ruled in precisely the same way. Besides this, and the Golden Fleece, there is no other ornamentation.

J. J. Charron, Marquis de Menars, 1705–10:

576 VANINI (Ivlii Cæsaris) Amphitheatrvm æternæ Providentiæ divino-magicvm . . Lvgdvni . . M.DC.XV—VANINI . . de Admirandis Naturæ . . Arcanis . . Lvtetiæ . . M.DC.XVI—2 vols. sm. 8vo. *citron morocco extra, gilt edges* 1615-16 5 5 0

Bound about 1705-10, probably by Duseuil, for Jean Jacques Charron, Marquis de Ménars (who had acquired the De Thou library in 1679). There is a heavy lozangy fleuron as the centrepiece in the panels on the back, and the panel which bears the tome-numeration is fringed with a roulette consisting of concentric circlets enclosing an annulet or besant and supporting little fanfares. This same roulette is used elsewhere on the back. The Boyet roulette appears as the edging inside the cover. The escutcheon of the collector is stamped in gold on the sides which are framed within the favorite triple fillet (one and two).

L'Abbé Jean Paul Bignon, 1720:

577 NOUVEAU DÉNOMBREMENT DU ROYAUME par Généralitez, Elections, Paroisses et Feux . . Paris . . Chez Saugrain l'aîné . . M.DCC.XX. 4to. *maps; dedication copy of the Abbé Bignon, with his arms on the sides and back* 1720 2 0 0

Probably bound by Boyet. The back bears, at bottom, the same large fleur-de-lis roulette as is seen on Louis XIV's copy of Lobineau, Hist. de Bretagne.

Prince Eugene of Savoy:

578 BLONDUS. *Page* 1: Ad sanctissimvm patrem et dominvm Pivm secvndvm . . *Page* 4: Blondi Flavii Forliviensis Trivmphantis Romae liber primvs incipit . . Small folio, *Editio Princeps; fine copy in red morocco, gilt edges* *S. n.* [*Mantua*, 1472] 9 9 0

With the full escutcheon on the sides, encircled by the collar of the Golden Fleece, and surmounted by a ducal crown. In the panels on the back are stamped alternately the escutcheon of pretence (Savoy-Bourbon) and the monogram composed of E E.—In the upper part of the topmost panel, there is a transverse line or chain of a few groups of twisted links united by plain lines. In the same place in the bottom panel there is a fleuron forming a sort of cross, low and broad.

579 ARGOTE DE MOLINA (Gonçalo) NOBLEZA DEL ANDALVZIA . . En Seuilla por Fernando Diaz. Año. 1588. Small folio, *with numerous woodcut escutcheons; the first five leaves mended in the bottom margin; in a fine fresh red morocco binding, gilt edges* 1588 22 10 0

Bound for Prince Eugene precisely like the Blondus, but in better preservation. The book itself is of great intrinsic value, although we can hardly suppose that the great warrior ever looked into it.

580 ARISTOTLE. Poetica d'Aristotele vvlgarizzata et sposta per Lodouico Casteluetro . . Vienna d'Austria . . M.D.LXX. Small 4to. *red morocco, gilt edges* 1570 3 10 0

Bound like the Blondus and the Argote in all respects except that Prince Eugene's escutcheon on the sides is the simpler one of Savoy-Bourbon.

581 PHILOPATRIS CHARITINUS. WARHAFFTE RELATION . . vber dess Durchleuchtigen . . Herren Johann Friderichen Hertzogen zu Würtemberg . . jungen Sohns Printz Friderichen . . Kind Tauff: Sampt darbey begangnem . . Frewden-Fest zu Stuttgardten . . Anno 1616 . . M.DC.XVI. 55 *leaves of letterpress, and* 15 *leaves of engraved Pageantry.* —REPRÆSENTATIO der Fvrstlichen Avfzvg vnd Ritterspil . so . . Herr Johan Friderich Hertzog zu Württemberg . . bey Ihr H. Ge. Neuwge-

Prince Eugene of Savoy—*continued.* £ s. d.

bornem Sohn . . Kindtauffen . . gehalten . . in truck verfertiget Durch Esaiam van Hulsen . *consisting of* 21 *plates including the title*—AVFZVG des . . Herren Georg Friderichen Marggrafen zu Baden . . *consisting of* 3 *plates including the title*—MERIAN (M.) AVFZVG des . . Herren Friderichen Pfaltzgrafen bey Rhein . . *consisting of* 35 *plates, including the title* (4 *unnumbered*, 1, 2, *two unnumbered*, 4, 5, *two unnumbered*, 15, 16, 17, 2, *four unnumbered*, 5, 7, *one unnumbered*, 6, *three unnumbered*, 6, 3, 4, 5, 6, 7, 4, 1)—*bound in* 1 vol. oblong small folio, *red morocco, gilt edges* 1616 12 12 0

Bound for Prince Eugene in precisely the same way as the Aristotle except that the large escutcheon replaces the small one on the sides.

Several pictorial books on these Pageantries at Stuttgart appeared in 1616-18; and this volume seems to be a collection and selection made from them for Prince Eugene.

582 GIRALDI CINTHIO (Giovambattista) Discorsi . . intorno al comporre de i Romanzi, delle Comedie, e delle Tragedie . . In Vinegia . . MDLIIII . Small 4to. *red morocco, gilt edges, bound for Prince Eugene, and in fine preservation* 1554 8 8 0

The gilt ornamentation differs from that of the Aristotle only in having no arabesque cornerpieces in the panels on the back : a fleur-de-lis in each angle is substituted for them. The cruciform fleuron in the lowest panel is omitted.

583 RERUM AMORFORTIARUM SCRIPTORES duo inediti . . edidit . . Antonius Matthæus . . Lugduni Batavorum . . 1693. Small 4to. *red morocco, gilt edges, bound for Prince Eugene* 1693 3 10 0

The gilding differs only from that of the Giraldi in having at the top of the back a new ornament in a double row pointing upwards and downwards so as to leave a zigzag or W-formed space on the leather. At the bottom of the back there is a lozangy fleuron, with cornerpieces.—Amersfort is in the Low Countries. Prince Eugene probably got this book between 1710 and 1718, a period during which he was, at least nominally, Governor of the Netherlands.

584 PAULINI (Christ. Franc.) Geographia Curiosa, seu de Pagis antiquæ præsertim Germaniæ . . Francofurti . . MDCXCIX—[Ejusdem] Historia . . Virginum Collegii Visbecensis . . M.DC.XCIX.—[Ejusdem] Antiquitates Pagorum et Comitatuum Principatus Anhaltini . . MDCXCIX—3 works in 1 vol. small 4to. *bound in red morocco, gilt edges, for Prince Eugene* 1699 3 10 0

Bound and gilt identically with the Rerum Amorf. Script. but in fresher condition.

585 BONATUS. *Title:* Guido Bonatus de Forliuio. Decem contınens tractatus Astronomie. *Colophon:* Venetijs . . 1506 . . Small folio, *numerous woodcuts throughout the text, with a fine large illustration on the title, and the cat-and-mouse device of M. Sessa at the end; red morocco, gilt edges, bound for Prince Eugene* 1506 12 0 0

Gilt exactly like the Paulinus, save that the larger escutcheon is on the sides.

586 SVETONIVS TRANQVILLVS cvm Philippi Beroaldi et Marci Antonii Sabellici Commentariis. *Colophon:* Feliciter Venetiis exacta . per Simonem cognomento Beuilaqua . . MCCCCLXXXXVI . . Small folio, *red morocco, gilt edges, bound for Prince Eugene* 1496 20 0 0

The gilding is in precisely identical manner with that of the Bonatus. This binding is in very fine and fresh condition.

587 MANTUANUS (Baptista) Primus [et secundus] operum B. Mantuani Tomus . . *Colophon at end of Vol. II:* In ædibus Ascensianis [Parisiis] . . M.D.XIII . . 2 vols. small folio, *woodcut borders to the titles, with the mark of Jehan Petit; slightly wormed; red morocco extra, gilt edges, bound for Prince Eugene* *Paris*, 1513 10 0 0

At the bottom of the lowest panel on the back there is a section bearing two roses fess-wise. Otherwise the gilt ornamentation is identical with that of the Suetonius.

588 AUGUSTINUS. LIBER EPISTOLARUM BEATI AUGUSTINI episcopi hipponensis ecclesie. *Colophon:* . . opa magistri Iohânis de Amerbach ciuis Basilien. pfectar: Anno dni &c. xciij . . Small folio,

Prince Eugene of Savoy—*continued.* £ s. d.

title mounted and book slightly wormed at beginning and end; blue morocco, gilt edges, bound for Prince Eugene 1493 15 0 0

The binding is precisely similar to that of the Mantuanus (*see* above) except that the morocco is blue instead of red, and the number of roses in the bottom panel on the back three instead of two.

589 WOLFII (Jo. Christophori) Bibliotheca Hebræa . . accedit . . Gaffarelli Index Codicum Cabbalistic. MSS. quibus Jo. Picus . . usus est . . Hamburgi & Lipsiæ . . MDCCXV. Small 4to. *red morocco, gilt edges, bound for Prince Eugene* 1715 2 16 0

On the back, there is nothing in the topmost panel but a double fillet; and the ornament in the bottom panel is a single fleur-de-lis. Otherwise this is gilt precisely like the Aristotle (No. 580.)

590 SCHÖNLEBEN (Joan. Ludovici) Dissertatio polemica de prima origine augustissimæ Domus Habspvrgo-Avstriacæ . . Labaci . . M.DC.LXXX . . 2 parts in 1 vol. small folio, *with a beautiful engraved frontispiece, and some plates of seals; red morocco, gilt edges, bound for Prince Eugene* 1680 6 6 0

The ornament on the back, in both the topmost and the lowest panel, is the lace one which produces a W-shaped space on the leather. Otherwise this is bound like the Suetonius.

This is a book in which Prince Eugene probably took some personal interest, as it professes to show by tables that all the princely and royal houses of Europe were descended from Rudolph of Hapsburg to whose line he had attached himself.

591 MARTIALIS (M. Valerii) Epigrammata. Londini . . MDCCXVI. Small 8vo. *frontispiece; red morocco, gilt edges, bound for Prince Eugene* 1716 9 9 0

The panels on the back have only the escutcheon, omitting the alternate monogram. The lowest part of the bottom panel has a dentelle ornament. Otherwise the volume is gilt in the manner of the Wolfius.—This book—a Large Paper of one of Maittaire's classics—is perhaps one of a set the Prince may have subscribed for when in London a few years previous to its date. It is in beautifully fresh condition.

When and how Prince Eugene collected all his books, is a mystery. They were all bound by Etienne Boyet, who left his father's house in Paris in 1713 and went to Vienna, where he remained for over twenty years, engaged wholly in binding the Prince's books.

In the dedication to Prince Eugene, of his Collection of the Latin Poets, printed in 1713, Maittaire says (in Latin) *When you were recently amongst us, you made us see quite clearly that you delighted in books no less than in arms.*

Loménie books by Duseuil, 1723-24:

592 BOYCE (Hector) Scotorvm Historiæ . . libri XIX. Hectore Boethio Deidonano auctore . . Parisiis . . 1573. Small folio, *red morocco extra, gilt edges, with the arms of Loménie de Brienne on the sides* 1573 8 8 0

One of the books sold at the Loménie auction in London in 1724, all said in the auction catalogue to have been bound in morocco by "The Abbé Dusseuil." This statement must have arisen from the fact that some or most of them were newly bound by Augustin Duseuil the Paris binder (1715-46).

The famous library of Louis Henri Comte de Loménie (incorrectly alleged by Guigard to have been inherited and sold in 1724 by his son Louis Henri II) passed some years before his death (1698) into the possession of his brother Charles-François Bishop of Coutances. Louis Henri I was more of a scholar than a collector, and it is probable that his books were in various old bindings. It is quite certain that there was no uniformity of pattern in the entire united collection at the time of the Bishop's death in 1720. Then the Chapter of Coutances resolved to convert the library into money; and evidently thought it best to put all the books in the hands of Duseuil for re-covering. In 1723, after some legal opposition, the whole library was placed in the hands of Woodman and Lyon, and sold in 1724 at London by auction, every book being described in the Latin catalogue as "compactum in corio Turcico per Abbatem Dusseuil." At the time it was known, even in London, that Dusseuil, whether Abbé or not, was a contemporary Paris binder; but towards the end of the last century a romance arose concerning a suppositious Abbé Dusseuil, who had bound books as a skilful amateur. As the name was associated with Loménie's library, and as it was well known that Louis Henry I had collected his books chiefly between 1650 and 1670, the Abbé was thrown into the middle of the seventeenth century, and all the pretty bindings having two sets of triple fillets on the sides, with fleurons at the inner angles, were attributed to him.

Of Augustin Duseuil, no *signed* examples seem to exist. Only the Loménie books sold in 1724 can be regarded as indisputable specimens of his work.

Loménie books by Duseuil, 1723-24—*continued.* £ s. d.

593 COLLECTIO CONCILIORVM HISPANIÆ diligentia Garsiæ Loaisa elaborata . . Madriti . Excudebat Petrus Madrigal. M.D.XCIII. Small folio, *red morocco extra, gilt edges* 1593 6 6 0

Bound by Duseuil between 1720 and 1723 for the purpose of being sold as part of the Loménie library in London in 1724. It was probably bought at the sale by the famous Lord Carteret (afterwards Earl Granville), as the bookplate of the Lord Carteret of 1841 is now in it.

594 RERVM A SOCIETATE IESV IN ORIENTE GESTARVM VOLVMEN . . Neapoli . . 1573. Small 4to. *red morocco extra, gilt edges, with the Loménie arms on the sides* 1573 5 5 0

Bound by Duseuil between 1720 and 1723. The bookplate of Lord Carteret, 1841, is pasted within the cover, from which we may conclude that the great Lord Carteret, afterwards Earl Granville, bought the volume at the London sale in 1724.

595 BONNEFONS. Imitations dv Latin de Iean Bonnefons avec avtres gayetez amoureuses de l'inuention de l'Autheur [par Gilles Durand Sieur de la Bergerie]. A Paris . . M.DC.X. 12mo. *the date-numeral supplied in facsimile; red morocco extra, gilt edges, the Loménie arms on the sides* 1610 5 5 0

There is a pointillé fleuron, somewhat like an artichoke, in the panels on the back; very like an ornament which Padeloup was fond of using between 1720 and 1730; but as all these Loménie books were bound by Duseuil between 1720 and 1723, the binding must be his.

With the engraved bookplate of Charles Viscount Bruce, dated 1712—a plate which he had in use for many years, as he did not become Earl of Aylesbury till 1741.

Louis Alexandre de Bourbon, Comte de Toulouse, 1725-30:

596 JUSTIN. L'HISTOIRE VNIVERSELLE de Trogve Pompée redvite en abregé par Ivstin. Et Traduite en François par le Sieur de Collomby Cauuigny . . Roven . . M.DC.LXVI. 12mo. *calf gilt*, DOUBLÉ WITH RED MOROCCO GILT 1666 4 4 0

The outside is simple enough; in each panel on the back a large fleur-de-lis flanked with four small ones, Padeloup's roulette fringe at top and bottom. On the sides a simple three-line fillet, and on the cover edges the Boyet roulette. The red morocco lining has a pretty dentelle edging all round, and in the centre two anchors *en sautoir*. This appears to indicate that the book was bound about 1725 by Padeloup for Louis Alexandre de Bourbon, Comte de Toulouse, Grand-Amiral de France, the son of Louis XIV and Madame de Montespan, who died in 1737.

597 RECUEIL DES EDITS, Ordonnances et Reglemens concernant les Fonctions ordinaires de la CHAMBRE DES COMPTES DE BRETAGNE . . [avec Préface par J. Artur de la Gibonais]. 2 vols. folio, *red morocco extra, gilt edges, with the arms of the* COMTE DE TOULOUSE *on the sides* *Nantes*, 1721-22 5 5 0

Guigard points out a distinction between the arrangement of the anchor in the escutcheon of the Comte de Toulouse, and in that of his son the Duc de Penthièvre, both of them having been in succession Grand-Amiral de France. However, he cannot be exactly correct on the point, as this book was undoubtedly bound by Duseuil between 1722 and 1730, and the Comte de Toulouse survived till 1737. Consequently the arms on the sides, almost identical as they are with the earliest official escutcheon of the Duc de Penthièvre, simply prove that the father's latest bearing was adopted by or for the son after his succession. Besides we have here the ovaloid frame (like a piece of carved woodwork) between the lilies and the collars which never appeared in the genuine escutcheon of the son.

The ornament on the back at the bottom is identical with that on the back and inside of the "Rerum or Soc. Iesv . . ." above described.

Augustin Duseuil, binder, 1710-22:

598 MORISON (A.) Relation Historique d'un Voyage . . au Mont de Sinaï et à Jerusalem . . A Toul . . M.DCC.IV. 4to. *maps; fine copy in crimson morocco extra, gilt edges* 1704 4 4 0

Bound in Boyet style; a lozangy fleuron in each panel on the back, and also inside the angles of the three-line fillet on the sides. The fleuron in the panels is accompanied by ten stars; the Boyet roulette on the bands and at the bottom is of Padeloup's kind, and the whole plan of decoration is neater and purer looking than on Boyet books, and even than on those undoubtedly bound by Duseuil. Yet the binding does not seem to be Padeloup's work, and may be assigned, not without hesitation, to Duseuil. The roulette on the edge and inside of the cover is of the large Boyet form.

This is a really beautiful binding of its kind, and must have been done not later than 1710.

Augustin Duseuil, binder, 1710-22—*continued.*

	£	s.	d.

599 ONOSANDER. L'ART MILITAIRE D'ONOSENDER AVTHEVR GREC . . mis en langue Françoise . . par B. de Vigenere . . Paris . . M.DC.V. Small 4to. *engraved title mounted; fine copy in red morocco* 1605 — 5 5 0

Apparently bound in Paris about 1710. The back is full-gilt with the fleurons and the semi-pointillé decoration of Boyet books. On the sides there are three inlaid pieces of olive morocco bearing dotted ornament and an escutcheon; an anchor, flanked by four stars (two and two) surmounted by the coronet of a Marquis. Within the angles of the three-line fillet, there is in each corner a fleuron partly in pointillé. On the back in the lowest panels the arms are repeated.

600 NOUVELLES REGLES POUR LE JEU DE MAIL . . Paris . . MDCCXVII . . 12mo. *with plates; a fine ruled copy in red morocco extra, gilt edges* 1717 — 5 0 0

Bound at the same time and in the same style as the Bonnefons. A little printed slip with the numeral X is pasted over the V of the date on the title; from which we learn that this copy at least was not issued till 1722—just the time when Duseuil was at work on the Loménie books.

The fly and end-leaves are of paper bearing flowers coloured and gilt on a ground of dotted gold—just like the paper used by Padeloup about 1730 in the Nouvelle Traduction des Pseaumes.

Count Hoym, 1720-31:

601 HERRERA (Antonio de) Historia general de los Hechos de los Castellanos en las Islas i Tierra Firme del Mar Oceano . . En Ma^{d}. en la Emplenta (*sic*) Real 1601. 8 parts in 2 vols. sm. folio, *citron morocco extra, gilt edges* 1601 — 28 0 0

Bound for Count Hoym (Ambassador in France for Augustus of Saxony, King of Poland) by Boyet about 1720. On the sides we have the single border of three fillets (two and one) and as a centrepiece the escutcheon, coronet, and collar within a wreath. Inside the cover is the large "Boyet" roulette. So far the book belongs to the regular Hoym type; but the back has none of the ordinary decoration. The lettering is on blue morocco labels in two of the panels; the other five panels are fully gilt with whirling curves and curls having the open places filled in with little gold dots. At the bottom of the lowest panel, there is a section gilt with a run of leafage (in which we see the figure of a bird) and above it and below it a row of the triple annulets alluded to in the Virgilio, below.

A printed slip with the words "Mme Albert de Brancas" seems to be the book-label of the owner who succeeded Count Hoym. The book passed afterwards into the Beckford library, and fetched at the sale £42, notwithstanding the absence of the leaves of Table to Part I.

602 BOCCACCIO (Giovanni) IL DECAMERONE . . In Venetia M.D.XLV. 12mo. *calf extra, gilt edges* 1545 — 5 5 0

Bound about 1724-25 by Girou for Count Hoym; with his arms on the sides. The back is full-gilt in the style of the Herrera, the lettering on red morocco labels. The second of the two labels has an ornamental fringe, and in the lowest section of the bottom panel, there is a roulette representing a chain of jewels. The bookplate of Wilmot Viscount Lisburne (about 1766) is fastened within the cover.

603 NEW TESTAMENT, *Greek.* Ἡ ΚΑΙΝΗ ΔΙΑΘΗΚΗ . Ἐν Λευκετίᾳ τῶν Παρησίων . . α . φ . λ . δ. Small 8vo. *red morocco extra, gilt edges* *Paris*, 1534 — 5 5 0

RARE. Bound probably by Duseuil, for Count Hoym about 1725-6, in the same style as the Boccaccio, save that the lettering is not upon a label.

604 VIRGIL. L'Eneide di Virgilio, del Commendatore Annibal Caro . . Venetia . . M.D.LXXXI. Small 4to. *citron morocco extra, gilt edges* 1581 — 18 0 0

Bound by Padeloup. On the sides of this volume we see the arms, collar, and coronet, within a wreath, and a single border of three fillets. On the back, there is a lettering on a red label in one panel, while in each of the other five there is a rose for centrepiece with a fleuron at each angle. Inside the cover, there is the old "Boyet" roulette, enlarged inwardly by the addition of a small dentelle ornament consisting of a numberless repetition of triple annulets (one and two) with a short line projecting from the upper ring. The absence of the insignia on the back, and the unusually ornamental character of the binding, lead to a supposition that it was one of the first pieces of work done by Padeloup for Count Hoym, before the usual type was decided on.

We may assume that this volume was bound about 1725-26. It contains the engraved bookplate of Wilmot Viscount Lisburne (about 1766).

Count Hoym, 1720–31—*continued.* £ s. d.

605 LA FONTAINE. Œuvres de Monsieur de La Fontaine . . Anvers . . M.DCC.XXVI. 3 vols. large 4to. *printed within ornamental borders, with Duflos' fine portrait of La Fontaine as a frontispiece; blue morocco extra, gilt edges* 1726 10 10 0

Bound by Padeloup for Count Hoym about 1727, in exactly the same style and manner as the De Bry, below. The only modification of the well-known type is that on the back, at the top and bottom, there is a running dentelle ornament frequently used by Padeloup.—The book and binding are in fine condition, and the engraved bookplate of Wilmot Earl of Lisburne (about 1770) is fastened within the cover.

606 IL PETRARCHA con l'Espositione d'Alessandro Vellvtello . . Vinegia appresso Gabriel Giolito de Ferrari MDXXXXV. Small 4to. *woodcuts; citron morocco extra, gilt edges* 1545 16 16 0

Bound for Count Hoym by Padeloup about 1728, in the same morocco, with the same interior gilding, and the same marbled end-paper, as the Italian Virgil. The only difference is that the back is of the regular type: a lettering on a blue label in one panel, the other fine panels containing the coronet and crowned eagle within a fleuron.

607 BRY'S COLLECTION OF VOYAGES. First Edition of the Grands et Petits Voyages. 25 parts bound into 6 vols. folio and small folio, *with an immense number of maps and plates; blue morocco extra, gilt edges* *Francofurti*, 1590-1634 500 0 0

Bound for Count Hoym (by Padeloup) in 1729, after he had bought it at the sale of Colbert's library in 1728.

The binding is of Count Hoym's regular style. It differs from that of the Petrarca only in the colour of the morocco, and in the circumstance that in the interior ornament of the cover, a triangular edging (consisting of four lines meeting in an obtuse point) takes the place of the row of triple annulets. Moreover, the lettering is upon the blue morocco ground, not on a label.

This would be a grand acquisition in any American library, remarkable as it is in three departments—as an Americanum of the most important kind, as a book of first-class engravings, and as an example of a famous binder and a famous collector.

608 HERODIANI Historiae de Imperio post Marcvm . . e Graeco translatae Angelo Politiano interprete. Parisiis . . M.D.XLIIII. Small 8vo. *blue morocco extra, gilt edges* 1544 15 15 0

Bound by Padeloup for Count Hoym about 1729. It differs from the Pascal (No. 611) only in the following particulars.—On the back, at top and bottom, there is a small running ornament, and the gilding inside the cover is the roulette of angles and curves with dropping *fanfares*, extended outwardly with an edging of triangular dentelle points. This is a fine example of the Hoym library, and fetched £16 at the sale of the Beckford collection.

609 C. VALERII FLACCI Argonavtica . . Aldvs. *Colophon:* Venetiis in aedibvs Aldi et Andreae soceri . . M.D.XXIII . . Small 8vo. *a fine ruled copy in blue morocco extra, gilt edges* 1523 16 0 0

Bound by Padeloup for Count Hoym about 1730. On the back at the bottom there is a row of *fanfares*, and the bands are perpendicularly marked with parallel gold lines; while the roulette inside the cover is of pretty dentelle pattern. The binding differs in these respects only from that of the Herodian. It is an unusually good specimen of its kind.

610 NOVVM TESTAMENTVM [*Latine*] . . adiectis scholijs . . Authore Isidoro Clario Brixiano . Antverpiæ . In ædibus Ioannis Steelsij . M.D.XLIIII. Small 8vo. *fine ruled copy in blue morocco extra, gilt edges*, with Padeloup's ticket 1544 36 0 0

Bound for Count Hoym by Padeloup, about 1730, precisely like the Valerius Flaccus, except that there is no roulette ornamentation at the bottom of the lowest panel on the back. The inside roulette is the same. Notwithstanding its bands, the back is flat (of which there is no other instance in the present list of Hoyms), and it is clear that the book was bound with special care. The ticket is identical with that in the Vitré Bible described below.

This is a choice and beautiful example of Count Hoym's library. It contains the bookplate of Sir John Pakington (about 1860).

Count Hoym, 1720-31—*continued.* £ s. d.

611 [PASCAL] Lvdovici Montalti Litteræ Provinciales . . Coloniæ . . MDCLXXIX. Small 8vo. *a fine ruled copy in blue morocco extra, gilt edges* 1679 6 0 0

Bound by Padeloup for Count Hoym in the regular and well-known style, about 1730.

With the bookplate of Thomas Gaisford (about 1860).

612 BIBLIA SACRA . . Parisiis, Excudebat Antonius Vitré . . M.DC.LXII. Folio, *with maps; fine ruled copy in blue morocco extra, gilt edges*, WITH PADELOUP'S TICKET 1662 16 0 0

Bound for Count Hoym about 1731, in the regular style of his books. It differs from the De Bry only in the circumstance that the gilding on the inner lap of the cover is the large floral roulette which Padeloup used for his big volumes.—The ticket, engraved in italics, runs thus: "Relié par Padeloup le jeune | place Sorbonne a Paris." It is valuable, and has led to the successive possession of this volume by Boutourlin, Didot, Baron Pichon, etc. From it we learn that the binder was still *le jeune*, and not yet *Relieur de Roy*; therefore this volume was bound before 1733.

613 HORACE. Federici Cervti Veronensis in Q. Horatii Flacci Carmina . . Veronæ . . MDLXXXV. Small 4to. *a ruled copy in blue morocco extra, gilt edges*, LINED WITH BLUE MOROCCO RICHLY GILT, WITH PADELOUP'S TICKET 1585 45 0 0

Bound by Padeloup for Count Hoym about 1731. The book must have been very highly prized by its owner, since he departed so far from his usual course as to have it arrayed in this splendid and sumptuous binding. Outside it is precisely like the Novum Testamentum (save that the back is not flattened). Inside the blue lining has a very broad dentelle border on all four sides with a row of crowned eagles running through the middle of the pattern.—The ticket is identical with that in the Novum Testamentum.

With the bookplate of Wilmot Viscount Lisburne (about 1766).

Lamoignon Library, 1720-50:

614 PITTON DE TOURNEFORT, Relation d'un Voyage du Levant . . Paris, MDCCXVII. 2 vols. 4to. *maps and plates; red morocco extra, gilt edges* 1717 2 5 0

Bound for the Lamoignon library about 1720. The roulette inside is one that Padeloup often used in the large volumes that he bound.

615 P. VIRGILII MARONIS OPERA. Nic. Heins. Dan. F. E membranis . . recensuit. Amsterodami. Ex officina Elzeviriana. A°. 1676. Small 8vo. LARGEST PAPER (172 mm.); *bound in blue morocco extra, gilt edges* 1676 57 0 0

The back is gilt in the panels with curls and fanfares which fill the sides and corners and leave in the centre a lozangy space untouched. The bands are gilt with the Boyet roulette, which also appears in its Padeloupian form inside the edging of the cover. The sides are enclosed by a single fillet of three equidistant lines.

The Lamoignon paper label "Bibliotheca Lamoniana Y 152" is pasted inside the cover.

One of 48 very rare large paper copies, containing two leaves of a dedication to Louis XIV, which was not given in the ordinary issue. Bound by Padeloup about 1725-30.

616 BERNARD. Recueil des Voyages qui ont servi à l'etablissement & aux progrès de la Compagnie des Indes Orientales formée dans les Provinces-Unies . . 10 vols. 12mo. *maps and plates; red morocco extra, gilt edges* *Amsterdam*, 1725-10-16 4 4 0

Bound for the Lamoignon library by Padeloup about 1740. The back is flat but ornamented upon imaginary bands with the chain-of-jewels ornament which is one of the binder's tokens. The tooling inside the edge of the cover is the small old dentelle roulette of angles and little rings. On the edges of the back, there are diagonal parallel strokes in gold. The shelf-mark on the paper label inside is R 499, on the morocco panel outside 3 P 64.

617 KOLBE (Pierre) Description du Cap de Bonne-Esperance . . Amsterdam . . M.DCC.XLI. 3 vols. 12mo. *maps and plates; red morocco extra, gilt edges* 1741 3 3 0

Bound for the Lamoignon library by Padeloup about 1741 in exactly the same style as the Recueil des Voyages. The lowest section on the back is gilt with parallel perpendicular lines. Inside it is R 314; outside 3 Y 12.

Lamoignon Library, 1720–50—*continued.* £ s. d.

618 NOVUM TESTAMENTUM (*Græce*) . . Lvgd. Batavorvm, Ex Officina Elzeviriorum . MDCXXXIII. 12mo. *bound in black morocco, with a lining of red morocco gilt* 1633 9 9 0

Bound by Padeloup for the Lamoignon library about 1740-42. The only external gilding is in the lettering and the diagonal parallel strokes on the edge of the back. The sham bands on the flat back are blind-tooled with the chain-of-jewels roulette. The red doublure is gilt with fillets and cornerpieces. The flyleaves are of blue watered silk.

The best of the three Elzevir editions printed in 1633.

This is A 34 according to the label inside ; the number outside is defaced.

619 SABADINO. PORRETANE DI M. SABADINO Bolognese dove si narra Nouelle Settantauna . . In Verona M.D. XL . . 12mo. *blue morocco, gilt edges* 1540 4 10 0

Bound by Padeloup for the Lamoignon library about 1745. The only external gilding is the lettering, the line along the edges of the binding, and the parallel straight strokes on the rims of the back. The sham bands of the flat back are blind-tooled with a roulette of slight branch work. Inside the end and flyleaves are of bright crimson watered silk, and the overlap of the morocco is brilliantly gilt with the roulette which became a favorite afterwards with the younger Derome, namely a run of roses enclosed in arches over which stand the treble annulets alternating with a thin upright leaf, and beneath which (behind the fillets) is a row of dentelle points. This is a pretty book.

620 TASSO. LA GERVSALEMME LIBERATA di Torqvato Tasso . . MDCLXXIII . in Venetia . . Small 4to. *engraved title and plates; blue morocco extra, gilt edges* 1673 2 16 0

Bound by Padeloup for the Lamoignon library about 1750. The back is flat but gilt so as to form false panels and bands. The bands are gilt with branches, the panels are edged with dentelle points. The lettering and the library marks " 2 M 162 " are on labels of crimson leather. The sides have the three-line fillet with roses at the points of junction. The inside edge of the cover is gilt with the same large floral roulette noticed on Padeloup's Agricola (*post*). The library label inside is marked Y 148. There is a gold line along the edges of the cover except at the top and bottom of the back which bear parallel diagonal strokes.

Fleuriau d'Arménonville, 1725:

621 NOVVM IESV CHRISTI TESTAMENTVM Vulgatæ Editionis . . Parisiis . . M.DC.XLIX . 16mo. *divided into* 3 vols. *black morocco* LINED WITH CITRON MOROCCO GILT 1649 6 6 0

The back and sides are plain except for the lettering on the former, and the gold escutcheon on the latter, indicating that the book was bound for Fleuriau d'Arménonville Comte de Morville, a French statesman who died in 1732.—The edge of the cover bears the roulette ornament consisting of a W-shaped edging with little rings in the spaces. The doublure has a double fillet edged outwardly with dentelle-points, within which is a broad border in which Padeloup fleurons alternate with figures like shells topped with fanfares.

This seems to be a Padeloup binding done about 1725.

Jeanne Batiste d'Albert de Luynes, Comtesse de Verrue, 1725–30:

622 LES AMOURS DE LA BELLE JUNIE . . Par Madame de P . . MDCXCVIII—LA CURIOSITÉ DANGEREUSE . Nouvelle galante . . par Braydore . . MDCXCVIII . *with frontispiece and engravings*—HISTOIRE et les Avantures de Kemiski . . MDCLXXXXVII—3 vols. in 1, 12mo. *blue morocco extra, gilt edges* 1697-98 3 3 0

Bound by Padeloup about 1725-28 for the Comtesse de Verrue, whose arms are upon the sides. The volume is in exactly the same style as the Nouvelles toutes Nouvelles.

623 NOUVELLES TOUTES NOUVELLES. Par M. D. L. C. Paris . MDCCVIII . DURAND (Madame) Les Petits Soupers de l'été de l'année 1699 . . Paris . . MDCCII—2 vols. in 1, 12mo. *blue morocco extra, gilt edges, with the arms of the Comtesse de Verrue* 1702-8 7 7 0

Bound about 1728-30 by Padeloup for the Countess. Her arms and coronet within an oval form the centrepiece on the sides which are framed within a triple-line fillet. On the back the lion and the macles of the Luynes escutcheon (which was her paternal bearing) are used alternately as centrepieces in the panels, with palm-branches in the corner. These palm-branches give the book a resemblance to the Commines and the Lucian (*post*, under l'adeloup); and all three books were undoubtedly bound about the

Jeanne Batiste d'Albert de Luynes, Comtesse de Verrue, 1725-30—*continued.*

	£	s.	d.

same time. The gilding inside the cover consists of a row of W-shaped lines with the beginnings and ends of trefoil fleurons in the spaces.

The bookplates of Wilmot first Earl of Lisburne (about 1770) is pasted inside the cover; the bookplate of the famous John Wilkes is fastened on the flyleaf.

624 [DENYS DE VAIRASSE] Histoire des Sevarambes, peuples qui habitent une partie du troisieme Continent communément appellé La Terre Australe . . Amsterdam . Chez Pierre Mortier . . 2 vols. in 1, 12mo. *with an engraving; red morocco extra, gilt edges, with the arms of the Comtesse de Verrue* (*About* 1714) 6 0 0

A curious narrative, about the real origin of which there existed formerly considerable doubt and discussion. The author spent some years in England in Charles II's time. This is bound exactly like the Nouvelles toutes Nouvelles, except for the colour of the morocco.

François Fr. Duc de Luxembourg Montmorency, 1734:

625 LA ROQUE (Mr. de) Traité de la Noblesse . . A Rouen . . MDCCXXXIV. 4to. *red morocco extra, gilt edges,* THE DEDICATION COPY 1734 7 7 0

The arms of "François Frederic, Duc de Luxembourg Montmorency et de Piney pair, premier baron, et premier Chretien de France . . " (to whom the book is dedicated) form the centrepiece on the sides; which bear a broad border consisting of arches supporting branches which alternate with alerions and small Luxemburg escutcheons, and decorated with a wreath at each inner angle. On the back, the Luxemburg crowned lion holds the centre in each panel accompanied by alerions, stars and dots, with the usual branchy and flory cornerpieces. The bands are gilt with diagonal parallels falling from right to left.

Bound in 1734, probably in Paris.

Louis XV, 1750-64:

626 ACTES ET MEMOIRES DES NEGOTIATIONS DE LA PAIX DE NIMEGUE . . Amsterdam . . MDCLXXX . . 4 vols. in 6, 12mo. *red morocco extra, gilt edges* 1680 7 10 0

The King's monogram of ℒ ℒ supporting a crown appears in the panels on the back, the bands are gilt with vertical parallel lines, the roulette at top and bottom is a row of alternate fleurs-de-lis and strawberry leaves. The lettering is on two olive morocco labels, one of them gilt above and below with the same roulette. On the sides the royal escutcheon has been cancelled, and that of Madame Adélaïde is substituted; which proves that the King gave or left this book to his eldest daughter. It is a charming binding, almost too good for Fournier, who was however probably the artist (about 1750).

The book is an important one, and ranks among the "annexes aux Elzevirs." The division into volumes is I in two vols., II in two vols., III, IV.—Willems divides them into seven, but the six and the seven contain exactly the same matter.

627 FENELON (François de Salignac de la Motte) ŒUVRES PHILOSOPHIQUES . . de l'Existence de Dieu . .; DIALOGUES SUR L'ELOQUENCE . . 2 vols. small 8vo. *red morocco extra, gilt edges* *Paris*, 1764 6 10 0

On one volume the panel ornament is an acorn, on the other a flower, and the roulettes at top and bottom are different, but the two volumes were bound by one man at the same time and in the same style, and the King's crown and arms on the sides unite them. They are not unlike the work of Derome le jeune, but the stamp of the royal arms is the same as was used by Pierre Vente. Pierre Antoine Laferté was perhaps the binder.

With the bookplate of Jean Batiste L'Ecuy, "Abbatis Præmonstratensis."

Marie Leszczinska, Queen of Louis XV, 1751:

628 [HARDION] NOUVELLE HISTOIRE POETIQUE, et deux Traités . . de la Poësie . . de l'Eloquence; composés pour l'usage de Mesdames . . Paris . . M.DCC.LI. 3 vols. 12mo. *red morocco extra, gilt edges* 1751 6 6 0

This was the special copy bound for the Queen when the work was presented to her three daughters. On the sides the three-line fillet, and the Queen's royal escutcheon. On the back a marguerite in the panels accompanied by four dots, one on each side. The fleur-de-lis and strawberry-leaf roulette at top and bottom; the large Boyet roulette inside the cover-edges. Vertical parallel lines on the bands.

After the Queen's death, in 1768, these volumes became the property of Madame Sophie, who presented them to Le Gris, according to a MS. note in the hand of the latter.

	£	s.	d.
Louis le Dauphin, father of Louis XVI, 1737:			
629 GAYOT, Nouvelle Grammaire Françoise . . Bruxelles, 1737. 2 vols. 12mo. *red morocco extra, gilt edges,* DEDICATION COPY OF THE DAUPHIN LOUIS 1737	3	3	0
On the sides, a two-line fillet, externally edged with dentelle points, and internally with a border composed alternately of fleurs-de-lis and figures like vase-handles. The centrepiece is the escutcheon, France and Dauphiné quarterly, the collars, and a royal crown. The dolphin is the centrepiece on the panels of the back.			
Marie-Thérèse d'Espagne, Dauphine, 1745:			
630 ESSAIS DE MORALE contenvs en divers traités . . A Paris . . MDCCXXXIII. 4 vols. 12mo. *olive morocco extra, gilt edges, with the arms of the Dauphine on the sides* 1733	8	8	0
Bound for her during the seventeen months of her marriage with the Dauphin, 1745-46. (She died in childbed in July, 1746, when she was nineteen years of age and her husband not yet seventeen.) The panels on the back are occupied alternately by the fleur-de-lis, the dolphin, and the castle (for Castile). The bands are gilt with parallel diagonal strokes falling from left to right. The roulette on the edge of the cover is that of a line of indentations with little annulets in the angles. The fly and end-leaves are gold paper.			
Whoever the binder was (Pierre Anguerrand ?) he was a master of his art.			
La Dauphine Marie Josephe de Saxe (mother of Louis XVI), 1765:			
631 SINGLANDE, Memoires et Voyages . . Paris . . MDCCLXV. 2 vols. 12mo. *red morocco extra, gilt edges* 1765	7	7	0
The arms of the Dauphine (who died in 1765) form the centrepiece on the sides, there being a large fleur-de-lis in each corner of the triple-fillet. On the backs, the fleur-de-lis is the centre of each panel, having a besant above and below, and two annulets on each side of it. The roulette at top and bottom was a favourite tool with Padeloup ; inside the edge we see the larger Boyet roulette; and the end and fly-leaves are of paper gilt with gold stars and dots. The bands are stroked with short diagonal parallel lines, left to right.			
This binding is fresh and perfect, and pretty enough to have issued from the atelier of Padeloup's widow. It may however be the work of Pierre Anguerrand.			
The first volume gives an account of the conquest of Corsica, in which Singlande accompanied the troops as chaplain.			
Mesdames de France, 1753:			
632 NOLLET (l'Abbé) Lettres sur l'Electricité. Dans lesquelles on examine les dernieres Découvertes . . A Paris . . M.DCC.LIII. 12mo. 4 *folding plates ; red morocco extra, gilt edges* 1753	2	16	0
The escutcheon on the sides is that of Mesdames de France, which is given on p. 103 of Guigard's first volume, and which he there describes as unique on a volume of Poésies Sacrées by the Abbé Salmon. That is, the fleurs-de-lis on a lozange-shaped shield, with the princely crown, and two angels as supporters.—The flower in the panels, with its six stars, and the short vertical parallel lines in gold on the bands, and the lining of paper gilt with stars, seem to show that Fournier was the binder.			
Valuable as an early discussion of Franklin's discoveries.			
Madame Adélaïde, 1763-4:			
633 HUME (David) HISTOIRE DE LA MAISON DE TUDOR . . traduit de l'Anglois par Madame B . . . Amsterdam, MDCCLXIII. 6 vols.—HUME, HISTOIRE DE LA MAISON DE STUART . . Londres . MDCCLXIII. 6 vols.—together 12 vols. 12mo. *beautiful copies in crimson morocco extra, gilt edges* 1763	12	12	0
Bound for Madame Adélaïde, and gilt on the sides with her escutcheon. The back is full-gilt; in the panels an acorn flanked by four heavy gold dots (but the additional ornaments convert them into a lozange around the flower), the bands gilt with diagonal parallel strokes left to right, the lettering pieces on olive morocco, one of them fringed with the small fleur-de-lis and strawberry-leaf roulette, which appears in larger size at top and bottom.			
These two charming sets of volumes, bound in identical style by a single artist, in 1763-64, must be ascribed to Jean Henri Fournier, as he was the special binder to the royal family, but they are much superior to his usual work. According to Thoinan, Pierre Vente bound for the daughters of Louis XV.			
Madame Belot was the translator of both books, and they were printed in Paris, notwithstanding the names on the imprints.			

	£	s.	d.
Madame Victoire, 1750-52:			
634 MONTFAUCON (Bernard de) LES MONUMENS DE LA MONARCHIE FRANÇOISE, QUI COMPRENNENT L'HISTOIRE DE FRANCE . . Paris . . M.DCC.XXIX . . [-MDCCXXXIII] 5 vols. folio, *with a great number of beautiful plates; fine copy in olive morocco extra, gilt edges,* WITH THE BOOKPLATE OF THE PRINCESS 1729-33	52	10	0
This is a splendid set from a royal library. The binding was no doubt executed by Fournier about 1750-52, at a time when the young lady was studying her history of France. The usual escutcheon is on the sides; the dots and other little ornaments in the panels on the back form a perfect lozangy frame to the floral centrepiece. The bands are stroked vertically. The bookplate inside the cover of each volume was engraved by Claude Baron. It was added probably about 1760-70.			
Heinrich, Count of Calenberg, 1740:			
635 NAUDIN. L'INGENIEUR FRANÇOIS . . l'Attaque & la Deffense des Places. Avec la Methode de Monsieur de Vauban . . par M. N . . Lyon . . MDCCXXXVIII. Small 8vo. *numerous plates; olive morocco extra, gilt edges* 1738	2	16	0
Within a three-line fillet on the sides the Count's arms and coronet (ducal) are impressed as a centrepiece. In the panels on the back there is a flower accompanied by eight gold dots, and having the usual branchy corner and side bits. At the bottom of the lowest panel, two rows of alternating fleurs-de-lis and strawberry-leaves, and a single row of the same at the top of the first panel. This is a handsome binding in fine condition, done about 1740, and is perhaps the work of Jacques Antoine Derome.			
Charles de Rohan, Prince de Soubise, 1745:			
636 NICERON, Mémoires pour servir à l'Histoire des Hommes Illustres dans la République des Lettres . . Paris . . MDCC.XXIX(-XLV) 43 vols. in 44, 12mo. *fine copy in veau fauve, with the coronet and armorial symbols of* Charles de Rohan, Prince de Soubise, *in the panels on the back* 1729-45	5	5	0
Paul Randon de Boisset, 1750:			
637 FRANCO (Nicolo) LE PISTOLE VVLGARI . . Venetiis . . MDXXXXII.—MARSILIO FICINO sopra lo Amore o ver Convito di Platone. In Firenze . . MDXXXXIIII—2 vols. in 1, 12mo. *crimson morocco extra, gilt edges* 1542-44	3	3	0
A plain binding in beautiful polished morocco. On the sides the usual triple fillet ending in a rose at each angle. On the back, the panels framed with two parallel fillets, and a single straight line on each band. On the edge inside the cover the Boyet roulette.—There is no trace of Randon's ownership except in a half-effaced library stamp on the flyleaf, which was evidently recognised as his mark by Mr. R. S. Turner who has marked in pencil "Exemp. de Randon de Boisset." Thus the book belonged to Boisset (and may have been bound by J. A. Derome) about 1750;—was sold at the auction in 1777; passed into the hands of Charles Nodier about 1825 (it has his *ex-libris* and a MS. note upon the volume); came into Libri's hands after Nodier's death, and was bought by Mr. Turner about 1860. Plain as it seems this is a fine and finished example of morocco binding.			
638 RANDON DE BOISSET. CATALOGUE des livres du cabinet . . Paris MDCCLXXVII—CATALOGUE des Tableaux & Dessins . . MDCCLXXVII.—2 vols. 12mo. *with the prices of the books added in MS.; red morocco extra, gilt edges* 1777-78	2	8	0
Madame de Pompadour, 1751-60:			
639 LE BLANC (l'Abbé) LETTRES . . nouvelle édition de celles qui ont paru sous le titre de Lettres d'un François . . Amsterdam. M.DCC.LI. 3 vols. 12mo. *red morocco extra, gilt edges, with the arms of Madame de Pompadour on the sides* 1751	9	9	0
The back is flat; the sham bands marked by two parallel lines, the panels bearing a fleuron of Derome or Douceur character, a star above and below it, two dots on each side. The roulette at the bottom is decidedly of Derome style. The sides are gilt with a broad border, composed of lilies and marguerites springing from a line of hearts and heart-shaped fleurons (each of the latter enclosing a fleur-de-lis). The arms (stamped in gold) have two griffins for supporters, the griffin on the (spectator's) left crouching low and looking to the shield; the one on the right standing up high and looking away from it. There is no mantle. The gilding inside the edge of the covers seems to be part of the larger Boyet roulette. The coronet is that of a Marquis.			

Madame de Pompadour, 1751-60—*continued.* £ s. d.

640 DUFRESNOY (Alphonse) L'ECOLE D'URANIE OU L'ART DE LA PEINTURE, traduit du Latin d'Alph. Dufresnoy et de M. l'Abbé de Marsy . . Paris . . M.DCC.LIII. *Latin et Français*, 12mo. *olive green morocco extra, gilt edges, with the arms of Madame de Pompadour* 1753 6 6 0

The fleuron in the panels on the back is surrounded by six dots; the bands are real and are marked with diagonal strokes. On the sides, there is a marguerite on a stem within each angle of the triple fillet. The arms (stamped properly in silver) are in an oval shield without supporters, enclosed within the draped ermine mantle that falls with a rounded outline from the *ducal* coronet. The gilding within the edge of the cover is the double-line of up and down diagonals with annulets in the spaces.

641 [LETI (Gregorio)] IL NIPOTISMO DI ROMA . . M.DC.LXVII. 2 vols. 12mo. *red morocco extra, gilt edges, with the arms of Mad. de Pompadour on the sides* 1667 5 15 0

The back is flat, the bands being represented by two parallel lines. The fleuron in the panels has a dot above and a dot below, and the panel which bears the tome-numeral is fringed above and below with a line of fleurs-de-lis and strawberry-leaves. Otherwise the back of this book is very like the back of Le Blanc. On the sides the coronet is ducal; there are no supporters to the arms, but there is an ermine mantle which falls not in a round but a graceful, nearly oval, style.

642 ARIOSTO (Lodovico) ORLANDO FVRIOSO . . In Venetia MDLXXXIII . . *divided into* 2 vols. 4to. *with* 51 *engravings by Porro; red morocco extra, gilt edges, with the arms of Mad. de Pompadour on the sides* 1584 28 0 0

The arms are surmounted by the ducal coronet, and have both mantle and supporters. The positions of the supporters are reversed, and the design is different from that on the Le Blanc. The higher griffin does not stand so nearly erect as there, and both the animals are looking towards the shield. There is a branchy border on the sides, each branch divided at its ending from the next branch by a fleuron and a figure of parallel lines shaped like —ᴗ— or —∩—. The back is flat and gilt like that of the Nipotismo. The inside gilding is the Padeloup form of the Boyet roulette.

643 [FRESCHOT (Casimir)] HISTOIRE AMOUREUSE & BADINE du Congres & de la Ville d'Utrecht . . A Liege Chez Jacob le Doux . . *frontispiece, title, two leaves Au Lecteur, pp.* 1-292; VERITABLE CLEF . . de l'Histoire amoureuse . . A Cologne, Chez Pierre Marteau, MDCCXIV. 6 *leaves.* In 1 vol. 16mo. *fine copy, a charming little book in olive morocco extra, gilt edges (by Douceur), with the arms of Madame de Pompadour on the sides* 1714 10 10 0

One of the prettiest examples of Madame de Pompadour's library that I have seen.

Paul Girardot de Préfond, 1750-75:

644 ANT. AVGVSTINI Archiep. Tarraconensis DE EMENDATIONE GRATIANI DIALOGORVM libri dvo. Tarracone Apud Philippum Mey MDXXCVII. Small 4to. *red morocco extra, gilt edges* 1587 3 3 0

This specimen of Girardot's library was bound for him, and has his name stamped in gold on an oblong space of the morocco lining just inside the roulette of the edge, a portion of the end-paper being cut away to make room for it. The ornament in the panels on the back is a pretty rosace with four dots inside and four dots outside; two stars above and below, and small cornerpieces. The roulette of alternate fleurs-de-lis and strawberry leaves at top and bottom. The gilding inside the edge is Padeloup's floral roulette.—Besides Girardot's name on the leather, we have his engraved book-plate inside the first cover.

Bound by Padeloup about 1750.—The Marques de Morante's book-label is in the volume.

645 [FOLENGO] CHAOS DEL TRI PER VNO . . *Colophon:* Stampata in Vinegia per Giouanni Antonio & Fratelli da Sabbio . . M.D.XXVII. 12mo. *with woodcuts; bound in olive morocco extra, gilt edges* 1527 4 4 0

Bound by Padeloup about 1750, in the same style as the Sauromannus (see *post*); differing only in the corner and sidepieces accompanying the flower in the panels.

The oval book-label of Girardot de Préfond is pasted within the cover.

646 GONÇALEZ DE CLAVIJO (Ruy) HISTORIA DEL GRAN TAMORLAN . . y vn breve discurso fecho por Gonçalo Argote de Molina . . Sevilla . . M.D.LXXXII. Small folio, *crimson morocco extra, gilt edges* 1582 8 10 0

A sumptuously bound volume, gilt on the sides with a broad border of foliage rolling round a central stem, the border being hemmed on each side by a roulette of

Paul Girardot de Préfond, 1750-75—*continued.* £ s. d.

floral arabesque. The back is simpler: a flower in each panel enclosed within six cinquefoils and small corner-fleurons. The roulette inside the cover is a floral one often used by Padeloup; but it is to Dubuisson rather than to him that I would ascribe the binding of this volume. The name of Girardot de Prefond is stamped in oblong wise upon a portion of the leather lining (uncovered for the purpose) just below the roulette. The book must therefore have been bound before 1757. It looks very grand and magnificent.

647 ACUÑA (Christoval de) Nvevo Descvbrimiento del gran Rio de las Amazonas . . Small 4to. *a fine large copy, ruled, in red morocco extra, gilt edges, with both the book-labels of Girardot* *Madrid*, 1641 40 0 0

Probably bound by Padeloup about 1750. The book passed out of Girardot's possession in 1759 and came back to him again before 1769.

648 DOLET (Etienne) Commentariorvm lingvæ Latinæ Stephani Doleti, epitome duplex . . Basileae M.D.XXXVII. 12mo. *red morocco extra, gilt edges* 1537 6 0 0

Bound for Girardot de Prefond and having his name stamped in oblong fashion on the leather lining inside the first cover; as in the *Augustinus Tarraconensis*. The back is brilliantly gilt in its panels with the billowy ornament which is formed by the constant repetition of a curved branch, going from right to left, and having dots inside the spaces. The bands are gilt with diagonal parallel strokes, falling from left to right. The roulette inside the cover is of the V pattern with a strawberry-leaf rising up between each arm.

This is perhaps a binding of J. A. Derome done between 1750 and 1756.

649 CURIONIS (Cælii Secundi) de Bello Melitensi historia noua . . Basileae . . (*At end*) . . M.D.LXVII. 12mo. *olive morocco extra, gilt edges, a pretty book* 1567 2 0 0

Not bound for Girardot, but having the oval paper-label of his arms and under it his name also printed on a paper label. The ornament in the panels is a vase containing flowers. The inside roulette is of the V kind with strawberry-leaves rising from below between each V. The book was probably bound before 1759, perhaps by Anguerrand; and it may have come into Girardot's possession about 1770. It was sold in London in 1808 as part of Heathcote's library, and came later into the hands of R. S. Turner whose morocco label it bears.

650 [ZWICKER (Daniel)] IRENICUM IRENICORUM . . *At end:* Anno MDCLVIII—IRENICOMASTIX perpetuo convictus . . Amsterodami MDCLXI—IRENICOMASTIX iterato victus . . imo obmutescens . . Amsterodami MDCLXII—3 vols. in 1, 12mo. *blue morocco extra, gilt edges* 1658-62 3 3 0

With the oval green morocco label of Girardot inside the upper cover. The ornament in the panels is the marguerite, with six dots and two annulets forming a frame around it; other small floral figures making corner and sidepieces. The gilding inside the edge of the cover is the same as on the Prudentius. This seems to be Padeloup's work about 1755-58.

Girardot, whom nobody knows, was a first-rate collector of books. There must have been something in him to lead to his ownership of the three rare pieces in this volume,—the least inviting and attractive kind of book that a Frenchman could possibly conceive; but nevertheless important as being the chief documents of a memorable controversy.

651 JORDANI BRUNI NOLANI de Triplici Minimo . . libri v . . Francofvrti . . MDLXXXXI. 12mo. *woodcut diagrams; red morocco extra, gilt edges* 1591 3 10 0

With the oval morocco label, which shews that this volume belonged to Girardot between 1759 and 1769.—Probably bound by Derome le jeune. The back is flat.

652 IORDANI BRVNI . . recens et completa Ars Reminiscendi . . —Explicatio triginta Sigillorum . . —2 vols. in 1, 12mo. *woodcut diagrams; red morocco extra, gilt edges* [*London? about* 1584] 3 10 0

With the oval label of Girardot. Bound by the same hand and at the same time as the preceding.

653 BRVGIANTINO (Vincenzo) LE CENTO NOVELLE . . dette in ottava rima . . Vinegia MDLIIII . . Small 4to. *woodcuts; fine copy in blue morocco extra, gilt edges,* À L'OISEAU 1554 22 10 0

With the oval red morocco label of Girardot de Prefond, for whom probably the

Paul Girardot de Préfond, 1750-75—*continued.* £ s. d.

book was bound by Derome le jeune about 1760-65. It is a beautiful specimen of his work and might be easily mistaken for a Padeloup binding. The ornament in the panels is the bird, perched on a heart, and looking to the right. It has the Derome lozange above and below, and is enclosed within a number of annulets, stars, and dots. At the top of the uppermost panel and at the bottom of the lowest there is a roulette consisting of repetitions of a curled branch moving to the left. Inside the edge of the cover is the Padeloup form of the Boyer roulette.

654 BREUIARIUM SECUNDUM REGULAȝ BEATI HYSIDORI. *Colophon:* . . Impssum ī regali ciuitate Toleti . . Millesimo quingētesimo secūdo . . Small folio.—MISSALE MIXTUM SECŪDUM REGULAM BEATI ISIDORI DICTUM MOZARABES. *Colophon:* . . Toleti . . Millesimo quingentesimo . . Folio.—2 vols. *not quite uniform in height, but uniform in a richly gilt crimson morocco binding* 1500-1501 400 0 0

Bound for Girardot de Préfond (and bearing his oval label) between 1760 and 1768, by Derome le jeune. The ornament on the sides is a broad border formed by a branch of foliage twining round a straight stem from which sprout smaller leaves, just in the style of the Gonzalez de Clavijo and the Romaic Homer, but not from the same tools. On the back, in each panel a fleuron and cornerpieces upon a ground of oblique dotted lines.

These two excessively rare volumes passed from Girardot's collection into that of Count MacCarthy in 1769. They next belonged to Hibbert, then to Henry Perkins, and lastly to the Earl of Crawford.

655 MAZARINADES. LA FAMINE OV LES PVTAINS A CVL. Par le sieur de La Valise . . Paris . . M.DC.XLIX. 4 *leaves*—PARIS DEBLOQVÉ . . MDCXLIX. 5 *leaves*—LA GAZETTE DES HALLES . . 4 *leaves*—LA GAZETTE DE LA PLACE MAVBERT . . 6 *leaves*—RECVEIL GENERAL de toutes les Chansons Mazarinistes . . 14 *leaves*—LA FARCE DES COVRTISANS DE PLVTON . . 14 *leaves*—LE TEMPERAMENT AMPHIBOLOGIQVE DES TESTICVLES DE MAZARIN . . A Cologne MDCLI. 4 *leaves*—in 1 vol. small 4to. *crimson morocco extra, gilt edges, by Derome le jeune* 1649-1651 9 9 0

Bound about 1775 for Girardot de Préfond whose oval green leather label is fastened inside the cover.—All the pieces are dated Paris, 1649, except the last one.

A. L. F. Le Febvre de Caumartin, 1750-55:

656 BRANTOME. OEUVRES DU SEIGNEUR DE BRANTOME . . A La Haye . . M.DCC.XL. 15 vols. 16mo. *frontispieces; fine copy in blue morocco extra, gilt edges* 1740 18 18 0

With the arms of Antoine Louis François Le Fèvre de Caumartin, Marquis de Saint Ange, and bound for him about 1750-55. The back is flat, with treble gold lines to replace the bands. In each panel there is a marguerite, without any dots around it, and a fanfare-fleuron leaning towards it from each corner. At the bottom a branchy roulette; on the red label which bears the tome-number, a fringe of fleur-de-lis and strawberry-leaves above and below.

Anguerrand may have been the binder of this pretty set of books.

Gabriel de Talleyrand, Comte de Perigord, 1755:

657 ANACREON VENGÉ, ou Lettres au sujet de la nouvelle Traduction . . annoncée . . Criticopolis . . MDCCLV. 12mo. *red morocco extra, gilt edges* 1755 4 4 0

Bearing on the sides the arms of Gabriel de Talleyrand, Comte de Périgord, with the coronet of a Marquis (he was son of the Marquis de Talleyrand), under which is the motto "Reque Dieu."

A pretty binding (done in 1755), which is probably not by Padeloup although it is very like his work. The acorn in the panels is enclosed within a lozange formed of little stars and gold dots (eighteen in all). The roulette inside is the series of V's and strawberry-leaves. The end and flyleaves are of paper gilt with stars.

Marie Angélique, Duchesse de Brancas, 1757: £ s. d.

658 DUBUISSON, ARMORIAL DES PRINCIPALES MAISONS ET FAMILLES DU ROYAUME . . Paris . . M.DCC.LVII. 2 vols. 12mo. *with about* 3000 *engraved escutcheons; calf gilt, with the arms of the Duchess on the sides* 1757 10 10 0

Bound in 1757 either by Padeloup or Dubuisson himself for the Duchess. The tower from the Brancas escutcheon, and the tree from her own paternal shield, are used as ornaments on the sides and back.

Louis de Brancas, Comte de Lauraguais, 1757-60:

659 HOMER'S ILIAD *in Romaic.* Ὁμήρου Ἰλιάς, *μεταβληθεῖσα πάλαι εἰς κοινὴν γλῶσσαν . . Colophon:* . . Venetia . . M.D.XXVI . . Small 4to. *numerous woodcuts; crimson morocco extra, gilt edges* 1526 50 0 0

Bound by Dubuisson or Derome the elder about 1757-60. It is in the same style as the Gonzalez de Clavijo, and has a similar broad border of gold foliage twining round a centre stem, nearly the same in design but a little smaller. The fringe on either side of the border is the roulette of lace-points (a row of triple annulets with a line of dots between each). On the back there is in the panels an acorn surrounded by two annulets and four dots. Inside, the broad V roulette with heads of strawberry-leaves in the spaces.—The engraved bookplate of Louis de Brancas Comte de Lauraguais (1733-1824) is pasted inside the cover. He had the volume in his library between 1760 and 1770; in the latter year it was bought by the Duc de la Vallière, and after the dispersion of the latter nobleman's library in 1788, the book passed into Beckford's hands.

660 PETRARCA . LE RIME . . sposte per Lodovico Castelvetro . . Basilea . . MDLXXXII. Small 4to. *red morocco extra, gilt edges* 1582 4 4 0

With the engraved bookplate of Louis de Brancas Comte de Lauraguais. The book (which was therefore in his possession between 1760 and 1770) must have been bound about 1760. The flower in the panels is enclosed within a lozange formed of little stars and gold dots (twenty in number altogether). The bands are gilt with perpendicular parallel strokes. At top and bottom there is a branchy roulette with birds in the open spaces. The Duseuil form of the Boyet roulette is used for gilding the inside edge of the cover.—This looks like a Fournier binding and is in fine condition.

Louis Phelypeaux, Comte de St. Florentin, 1760-70:

661 NOMENCLATOR CICERONIANUS . . Parisiis . . MDCCLVII. 12mo. *red morocco extra, gilt edges* 1757 2 2 0

Bound about 1760 for Louis Phelypeaux, Comte de St. Florentin, Duc de la Vrillière. The back is flat, full-gilt, with an acorn surrounded by six gold dots, in the panels. On the sides the triple-fillet, and a pomegranate in each corner; Phelypeaux's arms and collars in the centre under a ducal coronet. The end and flyleaves are of paper bearing gold stars and dots.—This is perhaps a Fournier binding.

662 LAFARGUE, ŒUVRES MÊLÉES . . Paris . . MDCCLXV. 2 vols. 12mo. *Fine Paper, with 3 plates; red morocco extra, gilt edges* 1765 6 6 0

Bound for the Comte de St. Florentin by the same binder as the Nomenclator, but probably not till 1770. There is a variation in the escutcheon; the points of a large cross project on all sides from behind the shield, and a small cross is added to the former pendent one. The plate was evidently re-engraved in 1765, but in all respects save as above mentioned it is identical with the preceding.—The back is flat; wavy lines replace the bands.

A part of the book treats on the History of Nova Scotia, translated from the English.

663 (VENTE) Etat actuel de la Musique du Roi et des trois Spectacleo de Paris . A Paris chez Vente . . MDCCLXVII. 12mo. *green morocco extra, gilt edges* 1767 2 16 0

With the Arms of the Comte de St. Florentin on the sides. A lily in the panels on the back, the bands gilt with diagonal parallel lines from left to right. The linings are pink watered-silk.—The binder was probably Vente himself, in 1767.

Prince of Salm-Salm, 1760:

664 M. TVLLII CICERONIS Opera . . Lvgd. Batavor . Ex Officina Elseviriana, MDCXLII. 10 vols. 16mo. FINE AND THICK PAPER; *olive green morocco extra, gilt edges* 1642 12 12 0

The sides are richly gilt with a broad gold border composed of a row of alternating acorns and lilies springing from a line of double circles enclosing fleurs-de-lis, these circles resting upon the feather-like curves and curls so often used by the young Derome. Behind them a line of dentelle edges, then the fillet, and finally a row of triple annulets (2 and 1). The back is flat; the flower in the panels are enclosed within sixteen or

£ s. d.

eighteen heavy dots and other figures which form a bold lozange in each panel. The gilding inside is the run of VV with annulets in the spaces.

Probably bound about 1760. Inside the cover is the engraved bookplate of a Prince of Salm-Salm who was probably also an Abbé or Bishop, as the mitre and the crook appear above the shield. It seems to be contemporary with the binding.

Madame Dubarry, 1768-69:

665 [BOISSIERE] ELEMENS DE GEOMETRIE de Monseigneur le Duc de Bourgogne . . Paris . . MDCCV. 4to. *red morocco, gilt edges,* WITH THE ARMS OF THE COUNTESS DU BARRY 1705 4 4 0

A plain unlovely binding and probably one of the earliest books in the lady's library. She must have thought that it would please Louis XV to see his father's *Éléments de Géometrie* taken care of. Mr. Guigard (who certainly did not know that the King was son to the Duc de Bourgogne since he describes him as son of the Grand Dauphin) dwells on the beauty and elegance of the Dubarry bindings. This is perhaps one of the first essays, as we may think even from a variation in the escutcheon. The *geai* is not *surmonté d'un G*, the *main* is not *dextre* but *gauche*, and the coronet is that of a comtesse not that of a duchesse. The motto is above the coronet and there are no supporters. This binding cannot be later than 1768-9.

Charles Alexandre de Calonne, Finance-Minister, 1763:

666 BELLIN, Description géographique de la Guyane . . 4to. *numerous maps and plates; red morocco extra, gilt edges* *Paris*, 1763 1 16 0

Bound at the time of publication. The coronet is ducal. The flower in the panels of the back is one of Derome's ornaments, but the roulette at the bottom was one of Padeloup's tools. On the side, the fillet is triple, one thick line between two thin ones. The fly-leaves are dark blue paper, and the gilding inside the edges is a row of diagonal parallel lines falling right to left, every third line being a dotted one.

Georges Gougenot de Croissy, 1765:

667 MAUNDRELL (Hen.) A Journey from Aleppo to Jerusalem . . 1697 . . sixth edition. Dublin . . MDCCXLIX. 8vo. *map and plates; red morocco extra, gilt edges* 1749 1 10 0

Bound for Georges Gougenot de Croissy about 1765. His arms are on the sides, and they appear also on his bookplate inside the cover. They vary from those given in Dubuisson's Armorial, in substituting for the burning heart beneath the chevron, a gudgeon swimming in the sea.

With the later book-plate of Thomas Maitland Lord Dundrennan.

Béatrice, Duchesse de Grammont, 1765-70:

668 NOUVEAUX CONTES A RIRE ou Recreations Françoises. A Amsterdam . . M.DCC.XXXXI. 12mo. *citron morocco extra, gilt edges, the corners a little damaged* 1741 2 16 0

Bound about 1765-70 by Derome le jeune for the Duchesse de Grammont (Béatrix de Choiseul who had married Antoine Duc de Grammont in 1759). The back is flat and gilt all over (except where the lettering occupies a red label), with the oblong curves resembling drawer-handles, dots in the spaces, and azuré wedges between the figures. The roulette inside the edges of the cover is of the Boyet pattern; and on the sides of the volume we have the Grammont-Choiseul escutcheon under the coronet of a Marquis.

David Pierre Perrinet, Finance Minister, 1766:

669 VIRGILII Bucolica, Georgica, et Æneis. Birminghamiæ typis Johannis Baskerville MDCCLXVI. Small 8vo. *frontispiece; red morocco extra, gilt edges* 1766 2 16 0

Of Perrinet, Guigard knew no more than that he had been Receiver-general of the revenues of French Flanders from 1729 to 1758.—He must have had a handsome library. This book was bound in Paris in or soon after 1766. The back is flat, a slender wavy branch between two straight lines supplying the place of the bands. The panels are gilt with a flower surrounded by lozanges and roundels. Perrinet's arms on the sides.

Charles Robert Boutin, Finance Minister, 1767:

670 [DUCHESNE] Code de la Police, ou Analyse des Reglemens . . Paris . . MDCCLXVII. 2 vols. 12mo. *red morocco extra, gilt edges,* DEDICATION COPY 1767 1 16 0

Dedicated to, and bound for, Charles Robert Boutin, the Finance-Minister, who was executed in 1794. His arms and coronet are on the sides. The back is full gilt in pretty style.

Louis XVI, as Dauphin, 1766-69:

671 PRINCIPES DISCUTÉS, pour faciliter la lecture des Livres prophétiques . . [par les Capucins de Saint Honoré]. 4 vols. 12mo. (sm. 8vo.), *red morocco extra, gilt edges* *Paris*, 1755 — £ 6 6 0

The Dauphin's arms, collars, and crown are the centrepiece on the sides, the crown being surmounted by a combination of three dolphins, which gives it the appearance of a closed kingly crown. The dolphin and the fleur-de-lis appear alternately as cornerpieces in the fillet angles, and as centrepieces in the panels on the back, surrounded by a lozange of stars and dots. The flyleaves are blue watered silk.

Bound about 1766 by one of the royal binders, apparently Fournier. In fine condition.

672 RENAUDOT, Révolutions des Empires, Royaumes, Républiques, et autres Etats . . Paris . . MDCCLXIX 2 vols. 12mo. *Papier de Hollande;* DEDICATION COPY OF LOUIS XVI, THEN DAUPHIN 1769 — 5 5 0

The Dauphin's crown, arms, and collars, form the centrepiece on the sides which are ruled with a triple fillet,—in each corner a flower (lily). The back is full gilt, and the bands have short parallel diagonal strokes, falling left to right. The fleurons and roulettes are of Derome style, but the binding is not by him.

Louis J. M. de Bourbon, Duc de Penthievre, 1775:

673 BREVIARIUM AD USUM LAÏCORUM, 4 vols. 12mo. *olive green morocco extra, gilt edges,* LINED WITH RED MOROCCO GILT [*Paris*, 1775] — 12 0 0

Flat-backed. The flower in the panels is accompanied by four dots and eight other ornaments arranged in rectangular fashion. On the bottom of the lowest panel is a roulette giving a row of repeated figures which are a circle enclosing a diamond, which encloses a bezant. On the sides there are the coronet, collars, and arms of the prince, with the anchor *en pal* behind to designate his office. The decoration on the sides belongs to the dentelle class, and is florid in the Derome style, with many annulets, stars, dots, and fleurs-de-lis. The doublure is gilt with a triple fillet, of which the middle line is thicker than the other two; and with a lily at each corner. The leaf opposite the doublure is of gold paper. The book is not dated, and I do not know that it was issued before 1775; otherwise I should consider the binding as a work of 1760 rather than of 1775.

Carlo Emmanuele III, King of Sardinia, 1770:

674 THEOPHRASTE, LES CARACTERES, avec les Caracteres ou les Mœurs de ce Siecle par M. DE LA BRUYERE. Nouvelle Edition . . par M. Coste . . Amsterdam . . M.D.CC.XLIV. 2 vols. 12mo. *red morocco extra, gilt edges* 1744 — 2 2 0

Flat-backed, a flower and corner branches in the panels, parallel lines for bands. On the sides a flower in the corner, and the arms of the King in the centre; inside a heavy form of the Boyet roulette.

Bound about 1770.

Marie Josephine de Savoie, Comtesse de Provence (Queen of Louis XVIII), 1772-80:

675 RECUEIL DES VOIAGES Qui ont servi à l'établissement & aux progrès de la Compagnie des Indes Orientales, formée dans les Provinces-Unies . . Amsterdam . . MDCCX(-III, V, VI, VII). 7 vols. 12mo. *maps and plates; red morocco extra, gilt edges* 1703-10 — 18 0 0

With the arms of the Princess on the sides (France and the full escutcheon of Savoy). In the panels on the back there is a flower accompanied by four dots. At the top and bottom a roulette with a run of curving branches right to left. The end and flyleaves are of blue paper. The roulette inside is the W-shaped one, with little dots or roses in the spaces. This is apparently Fournier's work. He bound the book in 1772 for young Marie Josephine of Savoy, married in 1771 before she was eighteen years of age to the Comte de Provence (afterwards Louis XVIII).

676 RECUEIL DE VOYAGES AU NORD . . Amsterdam, chez Jean Frédéric Bernard, M.DCC.XXXI.[-XXV-XXXVIII]. 10 vols. 12mo. *maps and plates; red morocco extra, gilt edges* 1725-38 — 18 0 0

With the arms of the Comtesse de Provence on the sides, just as in the previous case. The binding is the same in nearly all respects; but the roulette at top and bottom of the back is the row of fanfares springing from curves like drawer-handles. The end and flypapers are blue.

Marie Josephine de Savoie, Comtesse de Provence (Queen of Louis XVIII), 1772-80—*continued.*

£ s. d.

677 PUFENDORFF (Samuel) HISTOIRE DE SUEDE . . par M. le Baron de Pufendorff . . Amsterdam . . MDCCXXXII. 3 vols. 12mo. *the author's portrait in each volume; red morocco extra, gilt edges* 1732 3 3 0

Bound just like the two Recueils de Voyage, except that the roulette at top and bottom of the back is changed, and that the bands are gilt with perpendicular parallel lines. The end and flyleaves are of blue paper. All the three books were probably bound by Fournier for the young princess in 1772.—They are all in fine condition.

678 VOLTAIRE, Histoire de Charles XII Roi de Suède . . M.DCC.LI. 16mo. *red morocco extra, gilt edges* 1751 5 15 0

Bound about 1772-73. The arms of the Princess are on the sides, the lining is blue paper, and the general style of the binding and ornamentation is much the same as on the other books of the Comtesse de Provence. But the back is flat, and the bands replaced by two parallel lines.

679 PORPHYRIUS. TRAITÉ DE PORPHYRE, touchant l'Abstinence de la chair des Animaux; avec la vie de Plotin . . Paris . . M.DCC.XLVII. 12mo. *red morocco extra, gilt edges* 1747 4 4 0

The back flat; a flower in the panels with a star above and a star below, and two dots on each side of it. The roulette at the bottom was frequently used by Derome le jeune in 1780-90. It is a row of twin semi-circles, the intersection of which forms a chain line of alternate lozanges and ovals. On the sides the usual triple fillet, with the escutcheon of the princess as a centrepiece. The boards are very thick. The book was bound about 1780.

Charles Frederic, Margrave of Baden, 1773:

680 LABORDE (M. de) CHOIX DE CHANSONS MISES EN MUSIQUE . . OBNÉES D'ESTAMPES PAR J. M. MOREAU, DEDIÉES A MADAME LA DAUPHINE . . Paris . . M.DCC.LXXIII . . 4 vols. in 2, roy. 8vo. *with beautiful impressions of the engravings; a very large and fine copy in the original red morocco extra, gilt edges* 1773 125 0 0

A flower in the panels with side and cornerpieces, a roulette of fruits and branches at the bottom, perpendicular parallel strokes on the bands; a roulette of conjunct curves forming a border to the label of tome-numeration. The roulette inside is a set of heavy diagonal strokes with a line of gold dots between each.

This was the picked copy which belonged to the Margrave of Baden, whose engraved bookplate is found inside of Vol. II, and whose stamp appears on the flyleaves of both volumes—a monogram of CFAD surmounted by a royal crown.

Mérard de St. Just, 1773:

681 [BRET] Fables Orientales et Poésies diverses [Comédies, et Réflexions], 3 vols. in 1, 12mo. *red morocco extra, gilt edges* *Deux Ponts*, 1772 3 3 0

Flat-backed, with a flower in the panels accompanied by six little stars; the arms of Mérard de St. Just on the sides, and his engraved bookplate on the back of the title.

With the bookplate of Wilmot Earl of Lisburne (about 1775).

Chevalier (Comte) de Fleurieu, 1776:

682 AGRIPPA (Henr. Corn.) LA PHILOSOPHIE OCCULTE . . traduite du Latin. La Haye . . MDCCXXVII. 2 vols. 8vo. LARGE PAPER, *with engravings; bound by Derome le jeune in red morocco extra, gilt edges* 1727 7 7 0

Bound about 1775-80. On the panels we find the bird perched within a vase-shaped ornament, and enclosed by four ornamental bars which form a lozange although they do not touch each other. The favourite roulette of Derome le jeune inside.

With the engraved bookplate of the Chevalier de Fleurieu (engraved about 1776). He was the famous navigator known better as Comte de Fleurieu. The book may have been bound for him.

Charles X: £ s. d.

683 LE CIENTO NOVELLE ANTIKE . . *Colophon:* . . Bologna . . Girolamo Benedetti . . MDXXV . . Small 4to. *red morocco extra, gilt edges, fine copy* 1525 28 0 0

Bound by an English binder between 1830 and 1836. The sides richly gilt à petits fers with medallion heads of the first twelve Cæsars in the outer border; the royal arms of France forming the centre.

Count Justin MacCarthy, 1775–85:

684 SUETONII TRANQUILLI Opera . . Leovardiæ . . MDCCXIV. 2 vols. impl. 4to. LARGE PAPER; *a fine ruled copy in crimson morocco extra, gilt edges* 1714 4 4 0

Everyone knows the customary style of binding adopted by Count MacCarthy for his books. It is very splendid and sumptuous, with broad gold borders and a great profusion of ornaments—the tools French but the spirit of decoration English. There is some pointillé work on the back of this Suetonius which he does not seem to have resorted to in his later books.

685 MAITTAIRE'S LATIN POETS. OPERA ET FRAGMENTA VETERUM POETARUM LATINORUM . . Londini . . MDCCXIII. 2 vols. in 3, folio, LARGE PAPER; *a fine ruled copy in crimson morocco extra, gilt edges* 1713 27 0 0

Bought at MacCarthy's sale for the Duke of Hamilton, whose bookplate is pasted inside the cover.—There are inlays of gilt green morocco on the back between the double rows of bands.

686 JUVENALIS ET PERSII Satyræ . . Birminghamiæ: . . Baskerville . MDCCLXI . imperial 4to. LARGE PAPER; *a fine ruled copy in crimson morocco extra, gilt edges* 1761 2 0 0

With the engraved bookplate of George Cockburn (about 1820).—On this book also there are little inlays of green morocco between the bands.

687 THEOCRITI QUÆ EXTANT (*Græce*) . . Glasguæ . . Foulis . . MDCCXLVI. Small 4to. LARGE PAPER; *a fine ruled copy in crimson morocco extra, gilt edges* A pretty book. 1746 6 6 0

688 QUINTUS HORATIUS FLACCUS . . Glasguae . . Foulis . . M.DCC.LX. Small 4to. LARGE PAPER; *fine ruled copy in crimson morocco extra, gilt edges* 1760 3 10 0

This is also a handsome book.

689 NOVUM TESTAMENTUM (*Græce*) . . Londini . . MDCCXIV. Small 8vo. LARGE PAPER; *a fine ruled copy in red morocco extra* 1714 2 2 0

690 RORARII (Hieronymi) Quòd Animalia bruta ratione vtantur melius Homine libri dvo. Parisiis . . M.DC.XLVIII . . Small 8vo. *fine ruled copy in crimson morocco extra, gilt edges* 1648 2 2 0

In bright and fine condition. The note on the flyleaf concerning this curious book is probably in the handwriting of Count MacCarthy.

A. M. Padeloup, binder, 1712–58:

691 MARSOLIER (Monsieur de) Histoire de Henry VII Roy d'Angleterre . . Paris . . M.DC.XCVII. 2 vols. small 8vo. *crimson morocco extra, gilt edges* 1697 6 10 0

Brilliantly gilt on the back. There are five panels, two bearing the lettering, four decorated with a lozangy fleuron in the centre, curls and *fanfares* at the corners and sides. Six stars are placed in the lozange space in each panel, one at top, one at bottom, two on each side of the fleuron. Beneath the fleuron in the lowest panel, there is a roulette of curves forming arches out of which spring little branching stems and *fanfares*. On the sides, a single border of three fillets clasped by something like a rose at each corner. The tooling on the edge and inside of the cover is a reduced and more delicate form of the Boyet roulette. This same roulette slightly modified, serves as a fringe above and below the lettering of "Tom. I," "Tom. II," in the third panel on the back. The edges are marbled and gilt. This is a bright and handsome binding which looks very like the work of Duseuil as seen in the Lomenie bindings, but which has, with all its brightness, an aspect of greater elegance and restraint. It seems to be an early work of Antoine Michel Padeloup, and was probably executed about 1712.

A. M. Padeloup, binder, 1712-58—*continued.* £ s. d.

692 RABELAIS. Les Œuvres de M. François Rabelais . . Augmentées de la vie de l'Auteur . . MDCLXIII. 2 vols. 16mo. *a fine copy in red morocco extra, gilt edges* (127 *mm.*) 1663 6 6 0

A pretty book. The backs are full-gilt, in each panel a fleuron and cornerpieces, at the bottom the "Boyet" roulette. On the sides a simple fillet of three lines. On the cover-edge and on the inside-lap the small dentelle of the seventeenth century, looking like a set of acute angles constantly repeated with little rings between them. Between the fleuron and the "Boyet" roulette in the lowest panel, there is an ornament consisting of a running row of nearly circular arches each enclosing a rose, and this same ornament is used as a fringe above and below the words "Tome I," "Tome II" in the third panel.

This is a delicate and handsome piece of work and may be set down to Padeloup about 1715. There are four stars on each side of the fleuron in the panels.

693 TOURNEFORT (Pitton) Histoire des Plantes qui naissent aux environs de Paris . . Paris . . M.DC.XCVIII. Small 8vo. *crimson morocco extra, gilt edges* 1698 3 3 3

Bound by Padeloup about 1715-18. It is a brilliant book belonging to the same class and time as the Marsolier, but the border on the side is a single gold fillet. The rouleau on the edge and inside of the cover is the large Boyet decoration; Padeloup's smaller form of it appears on the bands of the back. At the top and bottom of the back there is a modification of it, in which the curved arches take the shape of obtuse angles. The stars that flank the central fleurons are four on each side arranged almost circularly. The edges are marbled and gilt.—This volume is, also, very like Duseuil's work as seen in the Loménie books, but such was always the case in the earlier bindings of Padeloup.

694 CL. CLAVDIANI qvæ exstant Nic. Heinsivs, Dan. f. recensuit . . Lvgdvni Batavorvm, ex officina Elzeviriana . Aº. MDCL. 16mo. *fine copy* (133 *mm.*) *in olive morocco extra, gilt edges* 1650 1 16 0

Bound by Padeloup about 1718. The back is full gilt with curves and curls; the side has a border (within fillets and dots) of running branches, and the inside gilding is the small seventeenth-century dentelle (acute angles and rings).

695 NEW TESTAMENT, *Greek.* ΤΗΣ ΚΑΙΝΗΣ ΔΙΑΘΗΚΗΣ ἅπαντα . . A.φ.ξ.ϵ. 16mo. *title mended; purple morocco extra, gilt edges* (*Geneva*) *J. Crispin*, 1565 2 10 0

Bound by Padeloup about 1720 for the Marquis de Juigné whose arms and coronet form the centrepiece on the sides, which are framed with a single fillet. The "Boyet" roulette is impressed on the bands of the back, and on the edges and inside laps of the cover. In the panels on the back, one of the alérions is borrowed from the escutcheon and makes a centrepiece, with four stars on each side. At the bottom of the lowest panel there is a running ornament like a chain of jewels. The fly and end-leaves are of paper covered with gold stars.

696 BIBLIA, Das ist: Die gantze Heil. Schrifft . . Ulm . . 1712. 2 vols. 12mo. *a fine ruled copy in crimson morocco extra, gilt edges* 1712 2 2 0

Bound by Padeloup about 1720. This is a very pretty binding in beautiful condition. The central ornament in three of the panels on the back is a fleuron formed of gold dots. In the two which bear the lettering there is a dentelle fringe above and below, consisting of curves and *fanfares*, in the style of the Marsolier above described. In the lowest panel is the owner's monogram of F C. The sides are framed with a triple-fillet border. The inner lap and edges of the cover are gilt with the Boyet roulette.

697 BARGÆI (Petri Angelii) Poemata omnia . . item Marii Colvmnæ qvædam Carmina. Florentiæ apvd Ivntas MDLXVIII. 12mo. *fine copy in crimson morocco extra, gilt edges* 1568 4 4 0

This pretty binding has the large "Boyet" roll on the inside lap of the cover, which seems better than the usual work of its kind. The back is full gilt in all the panels with the curve and curl ornament, having little bits of pointillé in the spaces, bounded at the top by lines of dots, and at the bottom by an ornament like links of a chain. On the sides, a single border of three equidistant fillets.—The bookplate of Lord Carteret, 1841, is pasted inside the cover; the book probably belonged to the great Lord Carteret.

698 LASTANOSA (Vincencio Iuan de) Tratado de la moneda Iaqvesa, y de otras . . de Aragon. En Zaragoza, Año 1681. Small 4to. *plates of coins; citron morocco extra, gilt edges* 1681 3 0 0

Bound evidently by the same hand as bound the Bargæus, and about 1720. It afterwards came into the possession of Gerard van Meerman whose bookplate, engraved about 1750, is pasted inside the cover.

A. M. Padeloup, binder, 1712-58—*continued.* £ s. d.

699 LE NOUVEAU TESTAMENT . . Traduit en François . . A Mons, chez Gaspard Migeot . . MDCLXVII . . 12mo. *divided into* 2 vols. *very fine ruled copy in citron morocco extra, gilt edges,* DOUBLÉ WITH RED MOROCCO GILT 1667 60 0 0

A charming example of Padeloup's work about 1725. The central fleuron in the panels on the back is gilt in pointillé; the lettering is on a crimson label, the tome-numeral is fringed above and below in the same way as on the back of the little German Bible of 1712, and on the bands, as well as on the cover-edges, we observe the "Boyet" roulette. On the sides the frame is a double fillet edged on the outside by a third line of dots, and on the inside by a broad dentelle border. The doublure is gilt with a pretty narrow dentelle edging composed of minute double arches crowned with tiny fleurons.

The bookplate of Miss Currer is fastened inside the cover.

700 FENELON. LES AVANTURES DE TELEMAQUE FILS D'ULYSSE. Par feu Messire François de Salignac de la Motte Fenelon . . Premiere edition conforme au Manuscrit original . . Paris . . MDCCXVII. 2 vols. 12mo. *numerous plates; fine copy in red morocco extra, gilt edges* 1717 80 0 0

The gilding on the inside edge of the cover is the large Boyet roulette. The panels on the back are gilt with a *semis* of flames; the one which bears the tome-numeration is fringed with the roulette of triple annulets (one and two).

Bound probably by Padeloup about 1720-25.—This was formerly Beckford's copy and has a pencil-quotation by him on the flyleaf. It fetched £85. at his sale.

701 COMMINES. LES MEMOIRES DE MESSIRE PHILIPPE DE COMINES . . Reveus . . par Denys Godefroy . . A La Haye . . MDCLXXXII. 2 vols. 12mo. *fine ruled copy in purple morocco extra, gilt edges* 1682 10 10 0

Bound by Padeloup about 1728-30. A pretty book, the back and sides of which are decorated in almost exactly similar fashion to the Mons Nouveau Testament above described. There is a slight difference at the extreme top and bottom of the back, including the roulette representing links of a chain of jewels. Another difference is that the corner ornaments which accompany the fleuron in the panels are here palm-branches; and the fleurons are accompanied by two dots and two fleurs-de-lis on each side. The edging inside the cover is the same roulette as was used on the doublure of the Justin above mentioned (No. 596).

702 LVCIEN DE LA TRADVCTION DE N. PERROT SR. D'ABLANCOVRT . . Paris . . M.DC.LXIV . . 2 vols. 12mo. *frontispiece; fine ruled copy in red morocco extra, gilt edges,* LINED WITH RED MOROCCO GILT 1664 10 10 0

Bound by Padeloup about 1728-30. The back and sides are gilt exactly like the Commines. The gilding of the doublure is also the same as in the Justin. The panels are decorated with corner palm-branches, like the Commines.

703 BOCCACCIO. IL DECAMERONE DI .M. GIOVANNI BOCCACCIO NVOVAMENTE CORRETTO ET CON DILIGENTIA STAMPATO. M.D.XXVII. *Colophon:* Impresso in Firenze per li heredi di Philippo di Giunta . . Small 4to. *olive morocco extra, gilt edges* 1527 30 0 0

Bound by Padeloup about 1730. The gilding on the back (including the palm-branches) is closely similar to that on the Commines and Lucien; but the fleurons in the panels are flanked with dots and stars, and at the extreme top and bottom there is a run of thin branchy ornament. On the sides there is a very broad dentelle border, not unlike that on the Mons Testament but much larger and more graceful. The gilding within the edge of the cover consists of a row of roses united by arched lines extending from heart to heart. Between the roses and under the arches there are triple leaves.

With the bookplate of Lord Hopetoun.

704 PONTANI OPERA . . Aldvs. *Colophon:* Venetiis in aedibvs Aldi, et Andreae Asvlani soceri M.D.XIII. Small 8vo. *olive morocco extra, gilt edges,* WITH PADELOUP'S TICKET 1513 6 6 0

Bound about 1730. The single fillet on the sides is formed by a line of gold dots, within the angles of which is a pointillé fleuron, not identical with but very similar to the fleuron used in the panels of the Boccaccio. On the back the same fleuron is used as a centrepiece in the panels, with parts of it and little fanfares for the side and corner-bits. Ten stars surround the fleuron. At the extreme top and bottom of the back is a line of serrated Gothic arches with fanfares. The gilding inside the edge of the cover is the largest form of the Boyet roulette. The ticket of the binder is the same as described above in relation to the Vitré Bible of Count Hoym.

A. M. Padeloup, binder, 1712–58—*continued.* £ s. d.

705 LES OFFICES DES ROGATIONS, DE L'ASCENSION, DE LA PENTECOSTE, ET DE LA SAINTE TRINITÉ . . Paris . . MDCCXXI . . Small 8vo. (12mo.) IN A SUPERB MOSAIC BINDING, LINED WITH RED MOROCCO, BY PADELOUP 1721 50 0 0

Bound about 1730. The leather is a light brown morocco divided on the sides into sixty-seven lozange-shaped spaces by the intersection of diagonal lines stamped at their points of intersection with large gold bezants. Within each of the lozange spaces, octagonal pieces of dark olive morocco, framed in gold, are inlaid, each of which is gilt with a fleuron and four dots. On the back, each panel is divided into geometrical compartments with the usual decoration of corner-bits and gold dots; and in the centre lozangy pieces of the same dark olive morocco are inlaid, bearing the same ornamentation as the octagonal pieces on the sides. The doublure has the Boyet roulette inside the fillets, and dentelle points outside.

With the bookplate of Thomas Gaisford.

706 POMPONIVS MELA . IVLIVS SOLINVS . . Aldvs. *Colophon:* Venetiis in aedibvs Aldi, et Andreae soceri . . M.D.XVIII. Sm. 8vo. *olive morocco extra, gilt edges,* WITH PADELOUP'S TICKET 1518 6 6 0

Bound at the same time and in precisely the same manner as the Pontanus.

707 MENESTRIER (C. F.) ORIGINE DES ARMOIRIES . . A Paris . . M.DC.LXXIX . . 2 vols. 12mo. *plates; red morocco extra, gilt edges* 1679 2 16 0

Bound by Padeloup about 1730-35. The sides are framed with a single fillet of gold dots (like the Pomponius Mela, but without any angle ornament). The edges of the cover and the inside are gilt with the Boyet roulette. The back has a rose for centrepiece in its panels, with the same palm-branch cornerpieces which we observed on the Commines and Lucien. The rose is flanked by ten gold dots. At the bottom of the lowest panel there is a roulette of dentelle style.

With the bookplate of Durey de Noinville, President of the Council in 1736.

708 PSEAUMES. Nouvelle Traduction en vers des cent cinquante Pseaumes de David par M. Le Noble. A Paris . . MDCCX. 8vo. *olive morocco extra, gilt edges* 1710 2 0 0

Bound by Padeloup about 1730-35. A single fillet of gold dots on the sides, with a slender fleuron for the angle ornament. The edges of the cover and the inside-lap are gilt with the roulette consisting of a row of roses united by arching lines, such as we saw in the Boccaccio. The panels on the back are framed with gold dots, and have a somewhat vase-like ornament in the centre flanked with four stars, with fleurons partly in pointillé at the corners. In the lowest panel there is a double row of upright parallel lines. The fly and end-leaves are of paper having coloured and gold flowers on a gold-grained surface.

The bookplate of Joseph Laurent d'Estavayé, Baron de Molondin (who died in 1757) is inserted; and his name "De Mollondin" written on the title.

709 HEVRES NOUVELLES tirées de la Sainte Ecriture Ecrites et grauées par L. Senault. A Paris Chez l'Autheur . . Small 8vo. *entirely engraved, with exquisite plates;* IN A BEAUTIFUL MOSAIC BINDING BY PADELOUP, WITH HIS TICKET *About* 1685 50 0 0

Bound about 1735. The ground leather is olive morocco. On the sides a large space (about two-thirds of the whole) in the form nearly of a square combined with a triangle above and a triangle below, is ruled off with a double gold fillet; and within it, the chief part of the ornamental work is executed. The heart of the centrepiece contains a geometrical figure, the inmost part of which is yellow morocco bearing gold dots and pointillé fleurons; this being enclosed within a frame of red morocco. Outside the frame, is a large design of ornamental foliage, red morocco outlined in gold, and dotted all over with gold. A single leaf pointing upwards and downwards (from top and bottom of that design) meets a large pointed fleuron of gold-dotted red morocco, advancing from a gold branch which springs out of the rounded point of the quasi-triangle at the top and bottom of the cover. The central design is flanked on each side by a rose in yellow morocco and two large fleurons in red; the open spaces of the olive ground being filled with gold dots and stars. The large corners of the covers are filled with quadrangular figures (of which the sides are curved) on inlays of gilt yellow morocco, enclosed within gold circles and united by bezants. On the back the panels are variously ornamented. The first contains a gold palm-branch within a large trefoil of red morocco; the second contains the lettering within an octagonal figure; the third has the same design on yellow morocco which is in the heart of the centre-piece on the sides; the fourth a gold rose on a red morocco lozange; the fifth a repetition of the third; the sixth a large gold poppy with red morocco leaves; and under this an ornament of intersecting diagonal lines with little crosses in the lozange spaces. The edge of the cover is gilt with groups of parallel diagonal lines, united by single longi-

A. M. Padeloup, binder, 1712-58—*continued.* £ s. d.

tudinal lines; and inside the edge is a running portion of the Boyet roulette. The flyleaves are of watered pink silk. (*See facsimile among Illustrations.*)

Padeloup's ticket is the one which he caused to be engraved in 1733 on his appointment as Royal Binder. It runs thus: "Relié par Padeloup Relieur du | Roy place Sorbonne à Paris."

711 GUEVARA. LE MESPRIS DE LA COVRT, avec la Vie Rvstiqve. Nouuellement traduict d'Espaignol en Françoys . . A Paris . . 1568. 16mo. *red morocco extra, gilt edges* 1568 5 5 0

In a remarkable binding, executed about 1735, by Padeloup. The back is full-gilt; in the panels there are fleurons of lozangy shape, with the old cornerpieces of twining branchlets. At the top a line of dots, at the bottom a running portion of the Boyet roulette, which is also on the cover-edges. Inside the cover a run of fleurs-de-lis and fleurons alternately. On the sides an outer edge of dentelle-work: three little rings (two and one) with a projecting point; inside the fillets, a broad border of figures within geometrical frames; then a second set of fillets, with an inner dentelle edge. The figures in the large border are: a couchant stag, a fleur-de-lis, the crown of a prince of the blood, a cock, a greyhound, a stag passant. By repetition of the crown and fleur-de-lis, they form eighteen sections.

With the engraved bookplate "Guidonis Nouet, patroni in curia Parlamenti," giving his arms and coronet.

712 TEWRDANK. DIE GEUERLICHEITEN . VND EINSTEILS DER GESCHICHTEN des loblichen streytparen vnd hochberumbten helds vnd Ritters herr Tewrdanncklhs. *Fol. 2 verso:* . . Geben zu Nuremberg . . Tausent fünffhundert vnnd im sybentzehenden Jar . . Melchior Pfintzing . . *Colophon:* Gedruckt in der Kayserlichen Stat Nürnberg durch den Eltern Hannsen Schönsperger Burger zu Augspurg. Folio, **FIRST EDITION**, *with beautiful impressions of the woodcuts; the four lines of intitulation mounted; in all other respects a fine copy in citron morocco extra, gilt edges (by Padeloup)* 1517 135 0 0

This is the copy which belonged in 1740 to the great collector Boze, and in the early part of the present century to Hibbert.

713 CICERO. Tusculanes de Ciceron traduites par Messieurs Bouhier, & D'Olivet . . Paris . . MDCCXXXVII. 2 vols. 12mo. *red morocco extra, gilt edges, in beautiful fresh condition* 1737 5 5 0

Bound by Padeloup about 1740. On the sides there is simply the three-line fillet with roses at the junctures. Along the edge of the cover a single gold line (except at the top and bottom of the back which are gilt with parallel diagonal strokes); and inside the edge a portion of the large Boyet roulette. The panels on the back have for their centrepiece a pointillé fleuron of the same style and shape as that on the Boccaccio of 1527. They are flanked with six stars (three and three). The third panel, with the tome-numeration, has a double fringe of fanfares and dots, which is repeated at the bottom of the lowest panel. The bands are gilt with portions of a regular Padeloup roulette.

With the Yemeniz book-label.

714 CAVICEO. DIALOGUE TRESELEGANT INTITULE LE PEREGRIN . . traduict de vulgaire Italien . . par maistre Francoys dassy . . *Colophon:* . . nouuellement imprimez a Paris par Nicolas couteau imprimeur, pour Galliot du Pre . . Lan Mil Cinq cens vingt et sept.

Small folio, PRINTED ON VELLUM, *with three full-page woodcuts, these and all the large initials throughout the book being* BEAUTIFULLY ILLUMINATED; *red morocco extra, gilt edges, enclosed in a brown morocco case* 1527 500 0 0

Bound by Padeloup (or perhaps Duseuil) before 1740, in a style very similar to that of the 1527 Boccaccio. The central ornament in

A. M. Padeloup, binder, 1712-58—*continued.* £ s. d.

the panels is the pointillé fleuron, surrounded by dots and stars, affected by both those binders at that time. The roulette inside the cover is the row of roses within little circles, each rose attached to the next by an arched line moving from heart to heart.—On the title-page there is an illuminated escutcheon, *gueules, au semis de fleurs-de-lis d'or*, surrounded by the collar of St. Michel, and surmounted by a Viscount's coronet.

The translator was secretary to Louise Duchesse de Valentinois, daughter of Cæsar Borgia, and widow of Louis de la Tremouille.

715 RABELAIS. Oeuvres de Maistre François Rabelais . . nouvelle édition, ornée de Figures de B. Picart &c. . . Amsterdam. M.DCC.XLI. 3 vols. 4to. *with very fine impressions of the engravings; blue morocco extra, gilt edges* 1741 21 0 0

Full-gilt in the panels with multiplications of the whorl or curve moving to the right, in the spaces of which are little dots and fleurs-de-lis. On the bands a simple straight line. The title is lettered on a crimson label; the tome-numeration on one of citron, and the latter is fringed with the roulette of alternate fleurs-de-lis and strawberry leaves. The gilding inside the cover is the Padeloup form of the Boyet roulette. This is a fine example of Padeloup's work, done between 1741 and 1745.

With the modern ex-libris (a leather label) of Marigues de Champ Repus.

716 PETRARCA. *Fol.* 1: A pie di colli . . *Fol.* 9: [V]OI CHASCOLTATE IN RIME SPARSE IL SVONO . . *Colophon:* . . In urbe patauina liber absolutus est foeliciter. Bar. de Valde. patauus. F.F. Martinus de septem arboribus Prutenus . M.CCCC.LXXII . . Small folio, *ruled, the initials throughout the book, and all the letters of the first page of text done in gold; this first page of text illuminated with a border of flowers, fruits, birds, and insects on a gold ground; the first page of the book mended; in dark purple morocco extra, gilt edges* 1472 31 10 0

The panels of the back are covered with the multiplied run of curled branchlets moving from right to left, with gold dots in the spaces. On the sides the triple fillet (1 and 2) with a flower at the corners. A double gold line runs along the rim of the cover; inside which is the Boyet roulette in its handsomest form.

With the bookplate of Sir Robert Shafto Adair (about 1840).

717 BEMBO . DELLE RIME DI M . PIETRO BEMBO TERZA IMPRESSIONE . *Colophon:* Stampate in Roma per Valerio Dorico et Luigi fratelli . . M.D.XLVIII . . 4to. *fine large copy in crimson morocco extra, gilt edges* 1548 5 15 0

Bound by Padeloup about 1745. On the sides is the usual triple-fillet, with fleurons at the junctures. There is a double gold line along the rim of the cover (except under and above the back where there are diagonal parallels). The gilding inside the edge is the large Boyet roulette in its elegant Padeloup modification. The back is full-gilt: the central figure in the panels is a flower (like a marigold) springing from a double branch and surmounted by a smaller branch and fleuron. At the extreme top and bottom is a roulette of curves supporting fanfares with a dot between each. The cornerbits in the panels are pieces of the curved branchlet roulette, and the central flower is accompanied by a little ring at top and bottom and two stars at each side.

This is a pretty binding of Padeloup's later time.—The bookplate of the first Earl of Lisburne is pasted inside the cover.

718 BELON (Pierre) L'HISTOIRE NATURELLE DES ESTRANGES POISSONS MARINS . . A Paris . . 1551. Small 4to. *with fine woodcuts; red morocco extra, gilt edges* 1551 18 0 0

Bound by Padeloup in the same style and about the same time as the Bembo. The only difference is that the gilding inside the edge of the Belon is a large and splendid floral border from a roulette which had been created by Padeloup for his big work.

Formerly in the Beckford collection.

719 G. SAVROMANVS . PROC. CAES. AD PRINCIPES CHRISTIANOS de religione ac commvni concordia . *Colophon:* Romae . . M.D.XXIIII . . Small 4to. (8vo.) *crimson morocco extra, gilt edges,* WITH PADELOUP'S TICKET 1524 9 9 0

Bound by Padeloup in the same style and about the same time as the Bembo. The only difference is in the ornament at the extreme top and bottom of the back which is here the roulette of curving branchlets. The ticket is the same as described above in relation to the Heures Nouvelles.—This volume is in beautiful condition.

A. M. Padeloup, binder, 1712–58—*continued.* £ s. d.

720 PRUDENTII CLEMENTIS (Aurelii) Opera . . notis illustravit Stephanus Chamillard . . ad usum Serenissimi Delphini . Parisiis . . M.DC.LXXXVII . . 4to. *fine copy in red morocco extra, gilt edges* 1687 2 12 0

Bound, probably by Padeloup, about 1750. The back is full-gilt with rolling curves moving from right to left. The inside roulette looks like that of Duseuil. The linings are of paper stamped with squares and quincunces of gold.

Described by Brunet as very rare.

721 AGRICOLAE (Georgii) De mensuris & ponderibus Romanorum atque Græcorum Lib. v . . Basileae MDL . . —GEORGII AGRICOLAE De ortu & causis subterraneorum Lib. v . . . Basileae MDLVIII—2 vols. in 1, small folio, *fine copies in blue morocco extra, gilt edges* 1550-58 5 0 0

Bound by Padeloup about 1750. The back is covered with the curving branchlets rolling like waves over the panels from right to left, with dots here and there among them. On the sides the usual three-line fillet, with roses at the junctions. The roulette inside the edge is a large floral border, similar to but not the same as the one on the Belon above. On the edges of the gilt leaves there is a goffered and painted pattern of geometrical kind, evidently Italian work of the sixteenth century.

722 NOVVM IESV CHRISTI TESTAMENTVM, Vulgatæ Editionis . . Parisiis . . M.DC.XLIX . divided into 2 vols. 12mo., *a ruled copy bound in red morocco extra, gilt edges* 1649 3 3 0

Bound apparently by Antoine Michel Padeloup or about 1750. In the panels a pointillé rose with dots on the leaves and in the heart, and in the lowest section of the back the word "Ivry" on each volume. The panels are framed in parallel double fillets, with a single straight line on the bands. The sides have the usual triple fillet united at the corners by a rose. Inside is the Boyet roulette, in which the strawberry leaf nearly fills up the arch of the foliage. The end and flyleaves are of paper gilt with flowers and branches.

The name Ivry is probably that of a chateau belonging to the collector for whom the book was bound.

723 PRUDENTII CLEMENTIS (Aurelii) quæ exstant . . Nicolaus Heinsius . . recensuit . . Amstelodami, Apud Danielem Elzevirium MDCLXVII. 16mo. *red morocco extra, gilt edges* 1667 2 2 0

The back is full-gilt with a crowd of whorls, having the spaces filled with dots. The roulette inside the edge of the cover is a line of arches enclosing roses, and supporting the triple-annulet ornament. This was a favorite roulette with Derome le jeune, but the figures were on a larger scale with him. The gilding on the rim of the cover is the W-shaped run which is the upper part of the inside roulette.

Probably bound by Padeloup about 1758.

724 IL PETRARCA con nvove spositioni . . Lyone . . M.D.LXIIII . . 2 vols. in 1, 16mo. *woodcuts; crimson morocco extra, gilt edges* 1564 2 2 0

A very pretty little book, beautifully bound (probably by Padeloup about 1757) in polished red morocco. In the panels on the back there is a fleuron in the centre and at each corner; stars and tiny lozanges alternately (four each) enclosing the central figure. At the bottom a single row of fleurs-de-lis and strawberry leaves. Inside the edge of the cover, the Duseuil form of the Boyet roulette, which is also partially used to gild the bands on the back. The end and flyleaves are of paper gilt with stars and dots.

With the engraved bookplate of George Steevens, and his name (written about 1780-90). It was bought by Mr. Hunter at Steevens' sale for £1. 13s, and at Hunter's auction in 1807 was sold for only 12s.

725 ARRIANO . . dei fatti del magno Alessandro . . tradotto . . per Pietro Lavro . . Venetia . M.D.XLIIII . . 12mo. *red morocco extra, gilt edges* 1544 1 0 0

Bound apparently by Padeloup or in his house, with a marguerite in the centre of the panels, surmounted by two leaflets with pistils.

With the bookplate of Wilmot Viscount Lisburne (about 1760).

726 GYRONE IL CORTESE DI LVIGI ALAMANNI . . *Colophon:* Stampato in Parigi . . 1548 . . 4to. *crimson morocco extra, gilt edges* 1548 4 0 0

Finely polished morocco, gilt on the sides with the usual triple fillet, and inside the edge with the Padeloup form of the Boyet roulette.—The back is full-gilt. The central flower in the panels is enclosed within a strongly marked lozange composed of dots, besants, and tiny lozanges (twenty-two in all). In the top and bottom panel this large lozange is still further enlarged. Bound probably in Padeloup's house, and with Padeloup's tools, about 1760.

A. M. Padeloup, binder, 1712-58—*continued.* £ s. d.

727 PLATEA (Franciscus de). TRACTATUS RESTITUTIONU . . *Colophon:* . . Impressus parisius In sole aureo p Martinū, Udalricum, et Michaelē, Anno. M.CCCC.lxxvi . . Small folio, *red morocco extra, gilt edges* 1476 12 12 0

Bound about the same time, and by the same hand as the Gyrone. It has the same leather, and flyleaves, and decoration in all respects, except that it is À L'OISEAU; *i.e.* the central figure in the panels is the bird perched upon a heart, which is always regarded as the most characteristic ornament in the bindings of Derome le jeune. Now, as I have had a book—"Mascardi, Congiura di Fieschi"—bound in the same smooth red morocco as this, and bearing not only the same bird ornament, but also the ticket of "Padeloup relieur du Roy . .", it must be admitted that Derome le jeune was merely an appropriator. The difference between the Padeloup and the Derome bird consists simply in the superior neatness of the former and the smaller size of the heart.

On the first page an escutcheon is painted: parti, au 1 *d'or* à trois croisants (2 et 1) de *gueules;* au 2 *d'ermines* à la fasce de *gueules* chargée de trois vannets.

J. A. Derome, binder, 1740-60:

728 CHARTIER (Alain). LES OEVVRES feu maistre Alain chartier . . On les vend a Paris . . en la bouticque de Galliot du pre . . 1529. 12mo. *citron morocco extra, gilt edges, a fine copy in a beautiful and freshly preserved binding* 1529 30 0 0

Bound by Jacques Antoine Derome about 1740. In the panels on the back a fruit like a pine-apple with the leaves falling back flanked by four gold dots; a little branch in each corner and between them a straight *fanfare* with a gold dot above and below it. A roulette of branch and fruit in the lowest section on the back; the bands gilt with a single line. On the sides the fillet of three equidistant lines ending in a rose. Inside the edge a line of indentations like WW.

The book is a rare one. This very copy fetched £34. at the Beckford sale.

729 ALONSO Y DE LOS RUYZES DE FONTECHA (el Doctor Iuan) Diez Previlegios para mugeres preñadas . . con vn diccionario Medico . . En Alcala de Henares . . 1606. Small 4to. *citron morocco extra, gilt edges* 1606 3 10 0

Bound by Jacques Antoine Derome about 1740 in the same style as the Chartier. The centrepiece in the panels is an acorn accompanied by two besants and four dots, but there is little other difference in the decoration. This volume is in wonderfully fine and fresh condition. It has Charles Nodier's book-label inside the cover, and the bookplate of Thomas Gaisford.

730 BOLOGNETTI (Francesco) Il Constante . . In Venetia . . MDLXV. 12mo. *blue morocco extra, gilt edges* 1565 1 10 0

Bound by J. A. Derome about 1740-45. The central figure in the panels is a pomegranate, accompanied by six dots, and the ornament at top and bottom is the roulette of little fanfares with a dot between each. Otherwise the binding, except for the colour of the leather, is nearly the same as on the Chartier.

The book is an epic on the Parthian War in ottava rima.

731 ZOCCHI DI FERRARA. *Colophon:* Explicit famosum . . Omnis utriusqȝ sexus de peni. & remis. disputatum ac repetitū per Iacobū de zochis . . M BAR. de Valdezochis Patauus. F. F. Martinus de septem arboribus. Prutenus. M.CCCC.LXXII . die xxviii . Iullii . F. Small folio, *blue morocco extra, gilt edges, in fine condition* 1472 8 0 0

Bound by J. A. Derome about 1745. The panel ornament is a thistle accompanied by two annulets and four dots. In other respects the binding is like that of the Chartier.

With the bookplate of the Duke of Sussex.

732 TASSO (Torqvato) DI GERVSALEMME CONQVISTATA . . libri XXIIII . . Parigi . . M.D.LCXV. 12mo. *fine copy in citron morocco extra, gilt edges* 1595 5 5 0

As the dedication is dated 1592, we may readily conjecture that the erroneous date on the title is meant to be 1595.

This is a beautiful binding. The panels are gilt with a thistle, surrounded by six dots, having small branches in the corners, a star and a dot right and left. There are three equidistant fillets on the sides, the roulette inside is the V with strawberry leaves. Probably bound by J. A. Derome about 1750-55.

Formerly in the collection of the Abbé Rive.

J. A. Derome, binder, 1740-60—*continued.* £ s. d.

733 SABADINO. PORRETANE . . done si narra nouelle Settanta una . . *Colophon:* . . Venetia per Merchio Sessa . . MDXXXI . . 12mo. *beautifully bound in polished blue morocco extra, gilt edges* 1531 4 4 0

The panels on the back are gilt with a marguerite enclosed within a lozange formed of four annulets and four dots. Inside the cover is the Duseuil form of the large Boyet roulette. The end and flyleaves are of paper gilt with stars. This is probably the binding of J. A. Derome about 1755-59; but it might be considered the work of Derome le jeune a few years later.

On one of the panels Mr. Gulston, the English book collector, caused his crest to be stamped about 1790. The book had previously belonged to Wilmot Earl of Lisburne, whose bookplate is inside.

734 DANTE. L'AMOROSO CONVIVIO . . *Colophon:* Impresso in Vinegia per Marchio Sessa. . MDXXXI. 12mo. *red morocco extra, gilt edges* 1531 2 12 6

In the panels a simple marguerite, with a tiny branch in each corner, a dot above and below, and an annulet right and left. The V roulette inside the cover; on the sides three equidistant fillets. Bound perhaps by J. A. Derome about 1759.

With the bookplate of the Earl of Lisburne (1776).

735 HISTOIRE DU CLERGÉ Seculier et Regulier . . et des ORDRES RELIGIEUX . . Nouvelle edition tirée du R. P. P. Bonanni, de Mr. Herman, de Scoonbeck, du R. P. Heyliot & d'autres . . Amsterdam . . MDCCXVI. 4 vols.—HISTOIRE DES ORDRES MILITAIRES . . Nouvelle édition tirée de l'Abbé Giustiniani . . Amsterdam . . MDCCXXI—together 8 vols. 12mo. *full of plates of Costume; fine copies in blue morocco extra, gilt edges* 1716-21 22 0 0

A flower in the panels, with two dots above, two below, and a little rose at each side; branchy ornaments in the corners. The roulette at top and bottom is of fruits and branches; the one inside the cover is the double V. The bands are gilt with diagonal strokes, left to right. This is a fine set of volumes that might have been bound by J. A. Derome about 1760; but may be by one of his sons.

736 OVIDIUS. *First leaf blank. Second leaf:* Bonus Accursius Pisanus salutē dicit . . *Leaf* 10 *reverse:* P. OVIDII NASONIS METAMORPHOSEOS LIBER primvs . . *Colophon:* Finis omnium librorū. P. Ouidii qui extant . . īpressit Hermanus Coloniēsis Lichtenstein Vicentiæ. M.cccc.Lxxx . . Small folio, *fine copy in citron morocco extra, gilt edges* 1480 13 10 0

A beautiful binding by one of the two chief Deromes, probably the father. Mr. Wodhull caused his arms to be stamped in gold on the sides. He had bought the book at the sale of Lord Spencer's duplicates in 1792.

Derome le jeune, 1760-90:

737 AGRIPPA (Henr. Corn.) La Philosophie Occulte . . traduite du Latin . . La Haye . . MDCCXXVII. 2 vols. 8vo. *beautiful large copy in red morocco extra, gilt edges* 1727 9 9 0

Probably bound by the younger Derome between 1760 and 1770. It is in fresh and fine condition. There is a pomegranate in the panels, with a star above and a star below; a dot, a star, and a dot on each side. The three lines of the fillet on the sides are equidistant, but the middle one is the thickest of the three. The roulette inside is the VV row with strawberry leaves pushing up between them.

738 BOCCACCIO. Le Decameron de Jean Boccace . . Londres 1757. 5 vols. 8vo. *fine plates and vignettes after Gravelot and Cochin; blue morocco extra, gilt edges* 1757 22 10 0

The middle line of the triple fillet is thicker than the other two. The back is flat, but divided by triple horizontal lines into panels. A flowered pomegranate in the panels accompanied by four dots on each side; the roulette of a branch curling from right to left in the two lowest compartments. The ornament inside the edge is the large Boyer roulette.

This was Pixerécourt's copy, and had probably been bound by Derome le jeune between 1760 and 1770.

739 IORDANI BRVNI Nolani de Imaginvm, Signorvm, & Idearum compositione . . libri tres . . Francofvrti . . 1591. 12mo. *citron morocco extra, gilt edges* 1591 2 2 0

Bound apparently by Derome le jeune about 1765. The back is panelled, not flat.

Derome le jeune, 1760-90—*continued.* £ s. d.

740 BOCCACCIO. AMETO di Messere Giovanni Boccaccio . . *Colophon:* Impresso in Milano . . M.D.XX. Small 4to. *fine copy in olive morocco extra, gilt edges* 1520 1 12 0

A marguerite in the centre of the panels with a small culot at each corner; the bands gilt with vertical parallel lines. This looks like an early binding of Derome le jeune about 1765. It belonged to Gaignat before 1769, and the label of the Cortina-Morante library is pasted on the flyleaf.

741 VILLANI (Giovan) Historie Vniversali de svoi tempi . . Venetia . . M.D.LIX. 2 vols.—VILLANI (Matteo) Historia . . il qvale continva l'historie di Giovan . . Venetia . . M.D.LXII.—VILLANI (Matteo) . . Li tre vltimi Libri . . Con vn' Aggiunta di Filippo Villani . . Firenze . . 1577—4 vols. in 2, small 4to. *red morocco extra, gilt edges* 1559-62-77 4 0 0

Bound about 1765 by Derome le jeune. The back is full-gilt with the same drawer-handle ornamentation as the Nouveaux Contes à Rire, the bands having diagonal parallel lines from right to left. The edges and insides of the covers are gilt with the V roulette and fanfares springing from the angles.

These volumes fetched £3. 16*s* at the Beckford sale, and £5. 5*s* at the Stanley.

742 LE POIS (Antoine) Discovrs svr les Medailles et Gravevres antiqves, principalement Romaines . . Paris . . M.D.LXXIX . . Small 4to. *numerous plates and cuts; blue morocco extra, gilt edges* 1579 2 12 6

The bands on the back are gilt with parallel slant lines falling from left to right. The Boyet roulette inside. Probably bound by Derome le jeune about 1765-70.

With the bookplate of the first Earl of Lisburne.

743 PETRARCA. *Fol.* 1: Secretum Francisci Petrarche de Florēcia Poete laureati De Cōtemptu mundi . . Small folio, Roman Letter, 53 *leaves with* 34 *lines to the page; fine copy in red morocco extra, gilt edges* *Without indication* (*by the R-printer about* 1470) 5 5 0

Bound by Derome le jeune about 1770.—A triple fillet on the sides; the back flat and lettered lengthwise. The V-roulette inside the edges. The paper-mark is the Gothic ꝑ.

744 CALPHURNIUS. *Fol.* 1: C. Calphurnii carmē bucolicū incipit . . *Fol.* 15: . . C. Calphurnii bucolicon carmen desinit. *Fol.* 16 *blank.* *Fol.* 16: SILII ITALICI Punicorum Liber primus Incipit . . *Fol.* 177: . . Anno dnici Natalis . M.CCCC.LXXI . . Cōradus sueynheym: Arnoldus pānartzq; magistri Rome impresserunt . . 2 vols. in 1, sm. folio, *red morocco extra, gilt edges* 1471 25 0 0

A fine binding by Derome le jeune executed about 1770. It passed successively into the La Valliere, the Paris, and the Wodhull libraries. It fetched 1160 livres at the La Vallière sale, and £36. 15*s* at that of Paris.

745 TEWRDANK. Die geuerlicheiten vnd eins teils der geschichten des loblichē streitbaren vnd hochberumbten helds vnd Ritters Tewrdannckhs. *Colophon:* Gedruckt in der Kayserlichen Stat Augspurg durch den Eltern Hansen Schönsperger im Jar Tausent fünffhundert vnd im Neuntzehenden. Folio, *Second Edition; fine copy in red morocco extra, gilt edges, by Derome le jeune* 1519 50 0 0

Bound-in at the end is a French translation (9 pp.) of the German list of subjects, executed in a marvellously fine style of calligraphy, imitating the French typography of the last century.

746 TIRANTE IL BIANCO valorosissimo cavaliere . . *Colophon:* In Vinegia . . M.D.XXXVIII. Small 4to. *fine copy in blue morocco extra, gilt edges* 1538 14 0 0

A fine example of Derome le jeune's work, about 1770.

747 LUCANI (M. Annæi) Pharsalia cum commentario Petri Burmanni . Leidæ . . MDCCXL. Royal 4to. LARGE PAPER; *very fine copy in blue morocco extra, gilt edges* 1740 3 10 0

A choice example of Derome le jeune, bound about 1770.—With the bookplates of Nicholas Vansittart, and Sir Edward Sullivan.

748 CALLIMACHI Cyrenæi Hymni . . Poemativm De coma Berenices . . (*Græce et Latine*) Excudebat Henricus Stephanus Anno M.D.LXXVI. 4to. *fine copy in blue morocco extra, gilt edges* 1576 2 10 0

Bound about 1770-75 by Derome le jeune or one of his best rivals. In the triple-filleted border on the sides, the middle line is broader than the other two. The roulette inside consists of diagonal lines, two solid and one dotted alternately.—With the Syston Park bookplate.

Derome le jeune, 1760–90—*continued.* £ s. d.

749 VETUS TESTAMENTUM ex versione Septuaginta Interpretum . . (*Græce*) David Millius . . Trajecti ad Rhenum . . MDCCXXV. 2 vols. 12mo. *fine copy in red morocco extra, gilt edges,* WITH DEROME'S TICKET 1725 4 4 0

Flat-backed, bound by Derome le jeune about 1775. In the panels there is an oblong lozange composed of an inner and an outer figure. The bands are formed by a chain of rectangular links, fringed in one panel by a row of conjunct curves. On the rim of the cover, the line of double V's with annulets. The roulette inside the cover is the same as on the Tacitus. The ticket is engraved and runs as follows: Relié par DEROME *dit le jeune* . | *etablie en* 1760 *rue St. jacques près le collége* | *du plessis No.* 65. The word *etablie* is so spelled.

750 FIGURES DE LA BIBLE à Amsterdam Chez B. Picart . . MDCCXX . . Royal folio, *a superb collection of* PROOFS OF THE PLATES *designed for Saurin's Discours sur le Vieux et Nouveau Testament,* ON LARGE PAPER; *bound in veau fauve extra, gilt edges,* WITH DEROME'S TICKET 1720 18 0 0

"Exemplaire unique dont les estampes ont été recueillies pour Louis XV par M. Mariette." This is on an old piece of paper fastened inside the cover, and is probably in the handwriting of Mariette himself. The binding is that of Derome le jeune with a lily in the panels, enclosed within a lozange composed of thirty-one annulets, dots, etc., and the roulette of fruit branches at the bottom of the back. The ornamentation inside the covers is his regular roulette of arches enclosing roses or daisies, with a fringe of fleurs-de-lis and strawberry leaves. The lining is of blue paper. We may conclude that this binding was done between 1770 and 1780. The ticket is apparently unique, as no one seems to have seen another example of it. It is typographical (unlike the well-known engraved ones) and runs thus "Relié par | DEROME, | Rue Saint-Jacques, | près le Plessis," in Roman characters.

751 LES AMOURS LIBRES DES DEUX FRERES . Histoire galante par le S. R. I. B. B. A Cologne . . MDCCIX. 12mo. *red morocco extra, gilt edges* 1709 5 15 0

Flat-backed, a daisy or ten-pointed star in each panel, a running branch forming the bands. On the sides a double fillet with a row of dots between the two lines. Inside, the Boyet roulette.—Bound by Derome le jeune about 1775-80.

752 LIANCOUR (Duchesse de) Réglement donné . . à Mlle de la Rocheguyon . . pour sa conduite . . Paris . . M.DCC.LXXIX. 12mo. *red morocco extra, gilt edges* 1779 2 0 0

A star or daisy in each panel; the bands gilt with diagonal parallel strokes; Derome's well-known ornament of conjunct curves at top, and the same at bottom doubled so as to form diamonds and ovals. Inside the cover the Boyet roulette. Bound probably by Derome le jeune in 1779.

753 REPONSE A L'AVIS AUX REFUGIEZ PAR M. D. L. R. A Rotterdam . . MDCCIX. 12mo. *red morocco extra, gilt edges* 1709 2 2 0

Bound by Derome le jeune about 1780. The back is flat, and full-gilt with the conjunct curves which form ovals by their union from above and below, only broken by the sham bands of parallel lines. At the extreme top and bottom there is a section gilt with diagonal parallels falling from right to left. The roulette inside the cover is the same as on the Excerpta.

The *Avis* was supposed to have been written by "un fameux Philosophe qui n'est plus" (M.D.L.R. being taken to mean La Rochefoucault). One of the exiled Huguenots (the Refugiez) here replies to it.

754 AGRIPPA (H. Cornelius) de la Grandeur et de l'excellence des Femmes audessus des Hommes . . traduit en François . . par * * Paris MDCCXIII. 12mo. *morocco extra, gilt edges* 1713 1 16 0

Flat-backed, a rose in the panels, a slight branch ornamentation on the false bands. Inside parallel diagonal lines, each couple divided by a line of dots.

With the book-label (red leather) of Comte H. de Labédoyère. Bound by Derome le jeune about 1780.

755 APOLOGIE CATHOLIQVE contre les Libelles declarations . . publiées . . par les Liguez perturbateurs du repos du Royaume . . Par E. D. L. I. C. . Imprimé nouuellement . 1586. 12mo. *red morocco extra, gilt edges* 1586 1 10 0

Flat-backed, a rose in the panels; at the bottom of the back a double roulette (a chain of oblongs and uprights). Inside, the same roulette as on Agrippa. Bound by Derome le jeune about 1780.

A MS. note on the title gives Duplessis-Mornay as the author.

Derome le jeune, 1740-90—*continued.* £ s. d.

756 BOSCHINI (Marco) LA CARTA DEL NAVEGAR PITORESCO . . In Venetia . . M.DC.LX. Small 4to. *with many engravings; red morocco extra, gilt edges* 1660 2 2 0

Bound by Derome le jeune about 1780-85. A flory cross forming an oblong lozange in the panels; inside the favorite roulette of arches enclosing roses with a line of fleurs-de-lis below. In fine condition.

757 EXCERPTA VARIA Græcorum Sophistarum, ac Rhetorum . . ex primo Tomo nondum edito variorvm Antiqvorvm Leonis Allatii (*Græce et Latine*) . . Romæ . . MDCXLI. Small 8vo. *red morocco extra, gilt edges*, WITH DEROME'S TICKET 1641 2 10 0

Bound about 1786. Flat-backed, the oblong lozange in the panels, the same roulettes on and inside the cover-edges as on the Septuagint of 1725. The ticket is dated 1785 and identical with that on the Valera.

758 [VALERA (Cypriano de)] Dos TRATADOS, el primero es del Papa . . el Segvndo es de la Missa . . Segunda edicion, augmentada . . En casa de Ricardo del Campo. Año de 1599. 12mo. *green morocco extra, gilt edges*, WITH DEROME'S TICKET 1599 4 4 0

Flat-backed, a roundel in the panels, these being framed within triple parallel lines (of which the middle one is dotted). The inside roulette is the same as on the Tacitus (No. 765); and the ticket is likewise identical. The binding was done about 1785-90.

This rare book, by a Spanish Reformer, was printed in London by Richard Field.

759 PIECES CURIEUSES, *collection factice.* LA SENTENCE PAR CORPS obtenve par plvsieurs femmes de Paris, contre l'Autheur des Caquets de l'Acouchee. Paris MDCXXII—ARREST notable donne av profit des femmes contre l'impuissance des maris (*vers* 1620)—GAZETTE sur la Culbute des Coyons (*en vers*). A Montalban, 1617—COMPLAINTE et Regretz de Gaspard de Colligny . Admiral qui fut de France. Paris . . 1572 (*en vers*)—LA GRANDE DIABLERIE de Iean Vallette . . Duc d'Espernon . . MDLXXXIX (*en vers, avec deux gravures en bois*) —in 1 vol. 12mo. *black morocco, gilt edges* 1572-1622 10 0 0

Bound by Derome le jeune about 1785. Flat-back, the outside unadorned. Inside, red paper linings, and the same roulette as on the Reponse.

760 LA FONTAINE. CONTES ET NOUVELLES EN VERS . . A Amsterdam. M.DCC.LXII. 2 vols. small 8vo. *in a beautiful red morocco binding, with the* 1785 *ticket of Derome le jeune* 1762 36 0 0

A charming copy with two impressions (couverte and découverte) of the Cas de Conscience and the Diable de Papefiguiere; having also Choffard's portrait in the state before the cross-hatching.

761 BOCCACCIO. IL DECAMERONE DI M. GIOVANNI BOCCACCIO NVOVAMENTE CORRETTO ET CON DILIGENTIA STAMPATO. M.D.XXVII. *Colophon:* Impresso in Firenze per li heredi di Philippo di Giunta . . M.D.XXVII . . 8vo. *crimson morocco extra, gilt edges*, WITH DEROME'S TICKET 1527 80 0 0

The sides are gilt with a rich double framework; the outer border is composed of a row of small fleurs-de-lis and strawberry leaves, two fillets, a row of annulets within squares divided each from each by three parallel lines, then the fleurs-de-lis and leaves again. The inner border is a double fillet, edged on both sides with the fleurs-de-lis and leaves, and having at the corners a fleuron tending to vase-shape. The back is flat, false panels are formed by the chain of rectangular links, four of the panels are gilt with a figure combining a square and a sautoir formed by gold dots, and having ornaments at the centres and sides. The roulette inside is the same as on the Reponse, and the linings are of watered blue silk.—The ticket is the one dated 1785 described at No. 765.—The book is enclosed in a red leather case of the same style.

762 EPICTETI Enchiridium Unà cum Cebetis Thebani Tabula Græce & Latine . . Lugduni Batav . . MDCLXX. 8vo. *fine copy in blue morocco extra, gilt edges*, WITH DEROME'S TICKET *dated* 1785 1670 2 0 0

Bound by Derome le jeune between 1785 and 1790.

763 ZACAIRE. OPVSCVLE TRES-EXCELLENT de la vraye Philosophie naturelle des Metaux . . Par Maistre D. Zacaire Gentilhomme Guiennois. Plus le traitté de M. Bernard Allemand . . A Lyon . . M.DCXII. 16mo. *blue morocco extra, gilt edges* 1612 3 16 0

A very pretty binding, done by Derome le jeune about 1788-90, in similar style to

Derome le jeune, 1760-90—*continued.* £ s. d.

the Boccaccio. The linings are of watered rose silk. The name of Renouard, the former possessor of the book (about 1800), is stamped between the fillets near the bottom of the upper cover.

764 VERDIZOTTI (Gio. Maria) Cento Favole . . Venetia . . MDLXXXVI. Small 4to. *with fine full-page woodcuts; blue morocco extra, gilt edges* 1586 5 0 0

Bound by Derome le jeune about 1788.

765 C. CORNELIVS TACITVS . . Lvgdvni Batavorvm, Ex officina Elzeviriana, Anno 1634. 16mo. *red morocco extra, gilt edges,* WITH DEROME'S TICKET 1634 6 6 0

Flat-backed; false bands formed of rows of annulets within squares, three perpendicular lines between each. The roulette inside is the favourite Derome one of roses within arches, below which is an in-turned row of fleurs-de-lis and strawberry leaves. The ticket is engraved and runs thus: *Relie par* | DEROME *le Jeune* | *demeure presentement* | *rue St. Jacques près le* | *Collége du Plessis, Hôtel de* | *la Couture. No.* 65 *en* 1785 . . The book was therefore bound about 1785-90.

Larges Dentelles, 1740-1775:

766 QVINTI HORATII FLACCI Opera . . Londini aeneis tabvlis incidit Iohannes Pine MDCCXXXVII. 2 vols. 8vo. *first issue (with* "Post. est.") *of this celebrated and beautiful engraved book; in olive morocco extra, gilt edges,* WITH A LARGE DENTELLE PATTERN ON THE SIDES 1737 24 0 0

Bound by Louis Douceur or Jacques Antoine Derome about 1738-40. The panels on the back have for centrepiece an acorn accompanied by six little annulets, with small branches in the corners. At the top of the back is a row of alternating fleurs-de-lis and strawberry leaves, which appears also at the bottom, doubled. There is a simple horizontal line on the bands. The dentelle on the sides is a large and bold design, well composed and executed. The roulette inside the edge of the cover is the double line of repeated indentations with an angular fleuron in each space. The figure on the back (fruit or flower, like a young pomegranate) was a favourite decoration with the Deromes.

767 BIBLIA SACRA vulgatæ editionis . . Parisiis, Excudebat Antonius Vitré . . M.DC.LXVI . . 4to. *purple morocco extra, gilt edges,* WITH A LARGE DENTELLE PATTERN ON THE SIDES 1666 10 10 0

Bound in 1755 (by Dubuisson) by order of Etienne Louis de Crouzet Abbé de Pleine-Selve for presentation to the St. Victor Library at Paris.

A handsome book, well bound and well decorated. The pattern on the sides is a rich dentelle work, resembling in its design those that are ascribed to Derome, but heavier and bolder in its execution, and looking wonderfully splendid on the deep blue of the leather. The back is full-gilt, with a flower in the panels accompanied by six heavy gold dots and six small crosses, and having branchy ornaments in the corners. At the top and bottom of the back, there is a section of parallel diagonal lines falling from right to left, and just above the lower one a roulette of fleurs-de-lis and strawberry leaves. The inside edges of the cover are gilt with the running double line of indentations and little annulets between the angles and little fanfares standing on the points. The end and flyleaves are of rose-coloured watered silk.

With the bookplate of Borluut de Noortdonck.

768 [UBERTUS DE CASALIS] OPUS . AUREE ꝛ INEXPLICABILIS BONITATIS ꝛ CONTINENTIE CONFORMITATŪ scilicet vite Beati Frā. ad vitā d. nri Iesu xpi . . *Colophon:* Impressum Mediolani . . 1513 . . Small folio, *red morocco extra, gilt edges, a* SPLENDID DENTELLE PATTERN *on the sides* 1513 16 0 0

Bound by Derome le jeune about 1765. The back is fully gilt, has a flower like a thistle for the centre of the panels accompanied by four stars and a number of dots; with a roulette of branch and pomegranate at the extreme top and bottom. On the edges of the cover, the line of up-and-down indentations with annulets in the spaces. On the sides a single gold fillet is edged exteriorly by a line of those ornaments which resemble drawer-handles, and bordered internally by a beautiful piece of dentelle-work enclosing at each corner a two-handled vase of flowers. The lining is watered blue silk.

Inserted at the end of the volume are 21 plates by H. Picart representing "Les Conformitez de St. Francois avec Jesus Christ." They are enclosed, and are preceded by an illuminated drawing of the escutcheon of the Saint.

Larges Dentelles—*continued.* £ s. d.

769 [DUTENS (L.).] Recherches sur l'origine des Decouvertes attribuées aux modernes . . Paris . . M.DCC.LXVI. 2 vols. small 8vo. *crimson morocco extra, gilt edges, with* A BROAD DENTELLE BORDER 1766 24 0 0

Bound by Derome le jeune in 1766. The dentelle is of a pretty pattern and encloses the arms of the first owner. The fleuron on the back is a marguerite and the roulette at the bottom, which contains the pomegranate, is a wreathy ornament much used by Derome.—The arms are those of Stuart-Mackenzie (the brother of the famous Lord Bute) who was Dutens' patron. This is the dedication copy.

770 LEONARDI ARETINI DE BELLO ITALICO ADVERSVS GOTHOS [E]tsi longe iocvndivs mihi fuisset . . *Colophon:* Hunc libellum Emilianus de Vrsinis Fulginas & Iohannes Numeister theutunicus . eiusqȝ, sotii feliciter impresserunt . Fulginei . . anno domini millesimoquadringẽtesimo septuagesimo feliciter. Small folio, *fine copy, having even the original blank leaf at the end; in crimson morocco extra, gilt edges, with a* VERY FINE DENTELLE BORDER *Foligno*, 1740 42 0 0

Bound by Derome le jeune about 1765-68. The binding is closely similar in appearance and style to that of the Opus Conformitatum, but differs nevertheless in all the details of composition. The enclosed figure at each of the four corners of the dentelle border is a basket of flowers, and there are butterflies scattered about. The flower in the panels is different and is accompanied by four annulets and four dots. The bands are gilt with parallel diagonal strokes falling from left to right. At the extreme top and bottom the familiar roulette of fanfares springing from wave lines. Inside is Derome's large floral roulette, and a lining of blue watered-silk. The oval label "Ex Musæo Pauli Girardot de Prefond" is pasted on the silk. Mr. Wodhull bought the book in 1790 at the Crevenna sale. (*See facsimile among Illustrations.*)

With the bookplate of Crawford of Lakelands.

771 LUCRETIUS. Di Tito Lucrezio Caro della Natura delle Cose libri sei . . In Amsterodamo . . M.DCC.LIV. 2 vols. 8vo. *with beautiful engravings after Eisen and Cochin; red morocco extra, gilt edges, with* BROAD DENTELLE BORDER (*Paris*) 1754 12 12 0

The ornament at the angles of the dentelle border are quintefeuilles. On the back the panels have a series of marguerites, and the roulette at top and bottom is that in which fleur-de-lis and strawberry leaves alternate. Thus the binding does not much resemble that of the Aretino, but the roulette inside the edges of the cover is distinctly the large floral one used by Derome le jeune. It is a pretty book.

The bookplate of the first Earl of Lisburne is inside.

772 PSEAUMES. Le sens propre et littéral des Pseaumes de David (*Latin et Français*). 12mo. *olive green morocco extra, gilt edges, with* LARGE DENTELLE PATTERN *Paris*, 1771 4 0 0

The thistle in the panels on the back is enclosed within irregular dots and stars; there is a branchy roll at top and bottom. The elegant dentelle pattern on the sides has, near each corner, a quaterfoil figure enclosing a lyre, so that it might be called "Dentelle à la lyre." It looks like the work of Derome le jeune about 1771-75. The roulette inside is a broad and unusual one, produced by the employment of part of the dentelle tools, so as to form a branchy line as a base from which at short intervals flowers on their stems stand erect.

Binders contemporary with the Deromes:

773 APOPHTHEGMATA GRÆCA Regum & ducum . . (*Græce et Latine*) Anno M.D.LXVIII Excudebat Henricus Stephanus . . 16mo. *blue morocco extra, gilt edges,* LINED WITH CRIMSON MOROCCO GILT [*Geneva*] 1568 4 0 0

The sides are gilt with a broad border somewhat resembling that of the 1527 Boccaccio (No. 703), that is, in the style of ornamental metal-work, with little bits of pointillé here and there; and in the centre are the arms of Lord Carteret. The back is gilt as usual with a fleuron and cornerpieces in the panels, but the fleuron is of the low cruciform shape which used to be favored in 1650-60.—The doublure is gilt with a dentelle-border, of W-shape, the lines of indentation being doubled with gold dots; from the points of the angles spring fleurs-de-lis and fanfares alternately, and smaller ornaments fill the spaces between.

This might be a Padeloup binding, but probably is not. It seems to have been executed for Lord Carteret about 1730.

Binders contemporary with the Deromes—*continued.* £ s. d.

774 Q. ASCONII PEDIANI Commentationes, in aliquot M. Tvllii Ciceronis Orationes . . Lvgd. Batav . . MDCXLIV.
12mo. *bound in olive morocco, with a mosaic pattern on the sides* 1644 5 0 0

The back full-gilt and flat, but having sham bands and panels. The central fleuron (different in each panel) is impressed upon a lozange-shaped piece of crimson leather; the lozanges accompanied by two stars and two dots on each side. The bands have a roulette representing a chain of square, lozangy, and round jewels. The sides are gilt with a border of running arches enclosing and supporting fanfare ornaments, but the border is broken at the four corners by the insertion of a large quatrefoil, enclosing a flower and four bezants and supporting a fleuron. The centrepiece is an inlaid oblong figure of crimson morocco cut in the style of an architectural ornament, and bearing on its surface pointillé fleurons, flowers, bezants and dots. The fly and end-leaves are of gold paper bearing a pattern of red flowers. The rims of the covers are gilt with a perpendicular line broken at intervals by parallel diagonals (in the style of bindings done about 1590). This pretty volume may have been bound by Padeloup, but I am not inclined to think so. The date of the binding is about 1730-40.

With the bookplate of "Valent Bourdier de Beauregard" which are palé, or et azur, trois trèfles (2 et 1) mi-azur et mi-or.

775 [DUGUET] Traité de la Croix de Notre Seigneur . . Paris . . M.DCC.XXXIII. 2 vols. sm. 8vo. *black morocco extra, gilt edges* 1733 1 16 0

Bound at the date of the book. A pointillé ornament at the angles on the sides within the fillet of three equidistant lines. The back full-gilt with that same ornament as the centrepiece in the panels, the cornerpieces being palm wreaths (like those used in some of Padeloup's work about 1730). The rim and inside bear the Boyet roulette.

776 CICERO. ENTRETIENS DE CICERON SUR LA NATURE DES DIEUX. Traduits par . . D'Olivet . . Paris . . M.DCC.XXXII. 2 vols. sm. 8vo. *red morocco extra, gilt edges* 1732 5 5 0

A beautiful binding in the freshest possible condition. The sides are gilt only with the fillet of three equidistant lines. On the back at the top is the Duseuil form of the Boyet roulette. In the panels, a tall slender fleuron is surrounded by a mass of large gold dots with cornerpieces like palm branches. In the lowest portion of the back there is a sort of frieze-ornament. There is a rose above and below the tome-numeral.

With the Yemeniz book-label.

777 HORATIUS. Qvinti Horatii Flacci Opera . . Londini æneis tabvlis incidit Iohannes Pine MDCCXXXIII(-XXXVII). 2 vols. 8vo. *the original or post-est edition; red morocco extra, gilt edges, with broad floral borders on the sides, and blue silk linings* 1733-37 20 0 0

A fine binding executed perhaps by Louis Douceur. The border is a row of various alternating flowers rising from conventional stems; and a short garland with strings lies in front of each angle. In the panels on the back is a lozangy figuru composed of culots and dots (arranged to form crosses and saltires) with a daisy for their centre. The gilding on the rims is the roulette resembling a line of wire twisted into ring-groups at short intervals. This as well as another roulette at the bottom of the back show that the binder had some antiquated tools in his possession. The book is lettered HORACE DE LONDRES.

778 RABELAIS. ŒUVRES DE MAITRE FRANCOIS RABELAIS . . Amsterdam . . M.DCC.XL(-XLI). 3 vols. 4to. *with fine plates; blue morocco extra, gilt edges* 1740-41 20 0 0

A valuable book in a fine binding, the work perhaps of Anguerrand. A pomegranate is the central ornament in the panels.

779 ANTIPHONAIRE PARISIEN, suivant le Nouveau Breviaire . . Paris 1736 . 6 vols.; GRADUEL DE PARIS . . MDCCXXXVIII . 2 vols.; —together 8 vols. 12mo. *red morocco extra, gilt edges* *Paris*, 1736-38 5 5 0

A fine set of books, bound with care and elegance. The ornament in the panels on the back is a daisy, enclosed in a circle which is fringed with triangular points, and thus forms an octagonal figure, having three stars on each side of it. In each panel, the cornerpieces are part of a branch, and the sidepiece is a thistle . . On the sides of the binding, the border decoration is the upper part of the old Boyet dentelle, and within each corner there is a little wreath or garland such as generally formed part of Padeloup's large dentelle designs. The Boyet roulette is used again on the rims and inner edges of the binding.

This seems to have been bound about 1745.

Binders contemporary with the Deromes—*continued.* £ s. d.

780 ARETINO (Pietro) Opere [Genesi del Vniverso, Hvmanita di Christo, Sette Salmi]. *At end:* Vinegia . . MDLI . . Small 4to. *crimson morocco extra, gilt edges, a beautiful binding, Derome style, done about 1750* 1551 5 0 0

781 LA LITVRGIE ANGLOISE. Ov le Livre des Prieres pvbliqves . . traduit en François par l'Ordonnance de sa Maieste de la Grande Bretaigne. A Londres . . MDCXVI . . Small 4to. *a ruled copy, bound in green morocco extra, gilt edges* 1616 12 12 0

Bound about 1750, perhaps by Anguerrand or J. A. Derome. The usual triple fillet on the sides, with a portion of the Boyer dentelle for the inside edging. A marguerite in the centre of the panels, with a pear and a pomegranate for the corner ornaments; an annulet at each side of the marguerite, and two gold dots above and below it. A branchy ornament at top and bottom of the back. The bands are gilt with parallel diagonal strokes from left to right.

This rare volume was prepared for the use of the Channel Islanders.

782 PHÆDRI . . Fabularum Æsopiarum libri quinque . . Parisiis . . MDCCXLII. 12mo. *frontispiece and vignettes; olive green morocco extra, gilt edges* 1742 2 2 0

Bound about 1750-55, perhaps by Padeloup, for a Bishop or Archbishop, whose arms are on the sides (un sautoir accompagné de deux croix, l'une en chef, l'autre en pointe, et cotoyé de deux têtes de licorne), with a marquis's coronet and a Bishop's hat.

This is a dainty piece of binding, flat-backed, with a marguerite in the panels. The linings are of pink silk.

783 SCARRON. Oeuvres de monsieur Scarron . . A Amsterdam . . MDCCXXXVII. 10 vols. in 11, 16mo. *plates; blue morocco extra, gilt edges* 1737 9 0 0

On the sides a lace border of alternate fleurs-de-lis and fanfares springing from a double row of curves and crooks. The pattern inside is the Boyet roulette in its fine Padeloup form. The back is flat with a marguerite in each panel; the fleur-de-lis and strawberry roulette at top and bottom.

This pretty book was bound (about 1750-55) by no ordinary hand; if it be Fournier's, it is one of his best examples.

With the bookplate of Thomas Gaisford.

784 JORDANI BRUNI Nolani de Triplici Minimo . . libri v . . Francofvrti . . MDLXXXXI. 12mo. *morocco extra, gilt edges* 1591 2 2 0

A pretty book, bound perhaps by Fournier about 1755-60. The book is flat and full-gilt.

785 BOCCACCIO (Giovanni) l'amorosa Fiammetta . . In Vinegia . . MDLVIII. 12mo. *citron morocco extra, gilt edges* 1558 1 10 0

The back is flat, and gilt with the rolling branches so much used by Padeloup, with gold dots scattered among them. The sides have a branchy border within the fillets, finished off with a slight lace-point edging on each side. The roulette inside repeats the fillet and lace-points. It is a fine piece of work, probably by Fournier or Anguerrand about 1755.

With the bookplate of Wilmot Viscount Lisburne (about 1760).

786 MONTANI (Ariæ) Hvmanae Salvtis Monvmenta . . Christoph. Plantinvs 1571. Small 4to. *with beautiful full-page plates by Crispin van den Brock; blue morocco extra, gilt edges* 1571 20 0 0

On the sides the triple fillet; inside the edge the V pattern with strawberry leaves; on the flat-back a long roll of leaves, flowers, and fruits, broken only by the lettering of the title (on a red leather label). This is probably the work of Laferté about 1760.

The plates are different from those in the 8vo. issue of the same date.

787 GOMEZ PEREIRA. Antoniana Margarita, opvs nempe physicis, medicis, ac theologis . . necessarium . per Cometivm Pereiram . . Anno M.D.LIIII . . *Colophon:* Methymnæ Campi . . 1554. Small folio, *blue morocco extra, gilt edges* 1554 2 0 0

Probably bound in Derome style before 1765. Bound in at the end are two pieces connected with the work; namely, the "Objectiones Michaelis à Palacios," 10 pp. not dated; and the Apologia or Responsiones of the author, which was printed in 1555.

Binders contemporary with the Deromes—*continued.* £ s. d.

788 [BELLOY (Pierre de)] MOYENS D'ABVS, ENTREPRISES ET NVLLITEZ du Rescrit et Bvlle . . Contre le serenissime Prince, Henry de Bovrbon. Roy de Nauarre . . Et Henri de Bovrbon . . Prince de Condé . . Par vn Catholique, Apostolique, Romain; mais bon François . . Ambrvm, Par Pierre Chaubert. M.D.LXXXVI. 12mo. *red morocco extra, gilt edges* 1586 4 4 0

Bound about 1760-70, perhaps by Derome le jeune. There is an acorn as centre-piece in the panels, accompanied by two dots above, two below, and an annulet on each side; with bits of branches for cornerpieces. At top and bottom, the fanfare roulette. Inside the V roulette.

This is an excellent specimen of binding of the older Derome's style.

789 RABELAIS. LES OEVVRES DE M. FRANCOIS Rabelais, Docteur en Medecine . . A Lyon, Par Iean Martin. 1584. *Divided into* 4 vols. 16mo. *fine copy in red morocco extra, gilt edges* 1584 10 10 0

The flower in the panels attended by two, or by four, gold dots, the branchy roulette at top and bottom, and the general air of the binding, might be suggestive of the work of Derome jeune about 1765. It is a pretty little book.

On the flyleaf is the engraved bookplate of Ferdinand Ernest, Count Mollarth (about 1760); and on the end-leaf that of the first Earl of Lisburne (about 1775).

790 TORNÉ (l'Abbé) Sermons prêchés devant le Roi . . 3 vols. 12mo. *red morocco extra, gilt edges* *Paris*, 1765 3 16 0

A pretty set of volumes. Flat-backed, and richly gilt, with a dentelle pattern on the sides. There is also stamped on the sides the escutcheon of a great ecclesiastic, which bears three arrow-heads turned downwards (2 and 1) with a Marquis's coronet and an Archbishop's hat. On vol. II an attempt has been made to cancel the escutcheon by stamping an ornamental design completely over it, and this must have been at about the same time as the binding, *i.e.* 1766.

791 VIRGILIUS. Publii Virgilii Maronis Opera . . Lutetiæ Parisiorum . . MDCCXLV. 3 vols. 12mo. *a pretty book in red morocco extra, gilt edges* 1745 5 5 0

Flat-backed with transverse lines for bands; a figure like an artichoke being the central ornament in the panels. Bound by a contemporary of Derome le jeune.—With the bookplate of Viscount Lisburne (about 1765-70).

792 MARGUERITE DE VALOIS, Contes et Nouvelles . . Amsterdam . . M.DC.XCVIII. 2 vols. 12mo. *numerous beautiful engravings after Romain de Hooge; red morocco extra, gilt edges* 1698 16 0 0

First Edition with these engravings, printed on a stronger and finer paper than the later issues. The back of the binding is flat, with green labels for the lettering. In the panels a flower, surrounded by a lozange of roundels, dots, etc., with cornerpieces; at top and bottom a branch and fruit ornament. A cornerpiece on the sides is a lily; the double V roulette inside the cover. Bound about 1770. This is a pretty book.

793 MEERMAN (Gerardi) Origines Typographicæ . . Hagæ Comitum . . MDCCLXV. 2 vols. impl. 4to. LARGE PAPER, *ruled; red morocco extra, gilt edges* 1765 4 4 0

Bound probably between 1770 and 1775, in the style of Derome le jeune. The large V V roulette inside. The fillets are three equidistant lines (1 and 2) of equal thickness. A flower in the panels surrounded by a large number of stars and dots.

Dr. Dibdin's engraved bookplate is pasted within the cover.

794 BOCCACCIO. LE DECAMERON DE JEAN BOCCACE . . Londres, 1757. 5 vols. 8vo. *fine plates and vignettes by Gravelot, Cochin, etc.; red morocco extra, gilt edges* 1757 22 10 0

Bound about 1770-75. The three lines of the fillets are equidistant. The ornament on the panels is a quiver of arrows upright with one shaft lying fesswise, another shaft and the bow in saltire behind it. This ornament is surrounded by roses, dots, and spearheads.

An escutcheon: *or*, a cock, with two stars fesswise on a chief *vert*, within a garter bearing the motto *franc et loyal*, has been added on the sides.

795 [DU MARSAIS] Essai sur les Préjugés . . ouvrage contenant l'Apologie de la Philosophie par Mr. D. M. Londres, MDCCLXX. 12mo. *olive morocco extra, gilt edges* 1770 2 2 0

Flat-backed, with no other ornamentation on the outside than the double parallel lines which form the frames and bands of the panels, and the double fillet on the sides. Inside, the roulette is the row of double V lines with strawberry leaves between them.—This book is attributed to Baron d'Holbach.

Binders contemporary with the Deromes—*continued.* £ s. d.

796 BOILEAU DESPREAUX (Nicolas) Œuvres . . A La Haye . . MDCCXXII . . 4 vols. 12mo. *plates and vignettes by H. Picart; red morocco extra, gilt edges* 1722 3 3 0

A flower and cornerpieces in the panels, the bands gilt with a straight line, a branchy ornament at top and bottom; a flower for cornerpiece on the sides; the rim and inside edge of the cover gilt with groups of double diagonal lines, having a dotted line between each group. Bound about 1770-75.

797 VIDÆ (Marci Hieronymi) Poemata omnia . . *Colophon:* Cremonae . . MDL . . 2 vols. in 1, 12mo. *red morocco extra, gilt edges* 1550 2 0 0

Flat-backed, with a flower, surrounded by dots and annulets, in the panels, and at the bottom the drawer-handle ornament of Derome le jeune. On the sides a triple fillet, the middle line thicker than the others. The double V roulette inside. Bound about 1775-80.

798 LONGUS. ΛΟΓΓΟΥ . . *κατὰ Δάφνιν καὶ Χλόην λόγοι τέτταρες* Recensuit Ludovicus Dutens . Parisiis . . M.DCC.LXXVII. 12mo. *with all the plates of the Regent's edition inserted, as well as the Petits Pieds; green morocco extra, gilt edges* 1776 4 14 6

Flat-backed, with an acorn in the panels; the double V roulette inside the cover. Bound about 1776-80.

799 [POMPIGNAN (le Marquis de)] Melange de Traductions de différens ouvrages de morale, Italiens et Anglois . . Paris . . MDCCLXXIX. 12mo. *red morocco extra, gilt edges* 1779 1 10 0

A pretty binding. A flower in the panels, with a gold dot on each side, and a slender fleuron leaning to it from each corner. The bands gilt with diagonal strokes left to right; a row of fanfare ornament at top and bottom. Inside the cover the roulette is of the V pattern. This is an excellent piece of binding in the older style which Derome le jeune had now abandoned. It may, however, be his work.

800 RAOUL DE COUCY. Mémoires Historiques . . on y a joint le Recueil de ses Chansons . . Paris . MDCCLXXXI. 12mo. LARGE PAPER, *with plates and music; red morocco extra, gilt edges* 1781 2 8 0

Flat-backed, an acorn in the panels, with cornerpieces both in the panels and on the sides. The roulette inside is a riband rolling upwards round a stem.

801 [CHAPPUIS (Gabriel)] LE MISAVLE, OV HAINEVX DE COVRT, Lequel . . demonstre serieusement l'estat des Courtisans . . Auec la maniere, coustumes & moeurs des Courtisans Alemands . . traduite à la fin, par l'autheur des Misaule, G. C. D. T. A Paris . . M.D.LXXXV . . Small 8vo. *green morocco extra, gilt edges* 1585 6 6 0

Flat-backed, the panels gilt with leafy diagonal lines from both sides, producing by their intersection a lattice-work with a gold dot in each lozange. The roulette of diagonal lines and dots inside.

802 ESTIENE (Henri) Apologie pour Herodote ou Traité de la Conformité des Merveilles anciennes avec les modernes . . A La Haye . . M.DCC.XXXV. 2 tomes in 3 vols. 12mo. *frontispieces; blue morocco extra, gilt edges,* WITH MOULLIE'S TICKET 1735 3 3 0

The ticket is engraved: "Relié par | MOULLIE, | *Rue S. Jacques,* | *Hôtel de la Cou* | *ture.* No. 69." Bound in a style very like that of Derome le jeune; flat-backed, with a fleuron in the panels which is at once lozangy and cruciform. The inside roulette is the combination of diagonal lines and dots used by Derome on the Agrippa.

803 FÉNELON. LES AVANTURES DE TELEMAQUE . . par feu Messire François de Salignac, la Mothe Fenelon . . nouvelle edition, conforme au Manuscrit . . Amsterdam . . MDCCXXXIV. Folio, PROOF IMPRESSIONS *of the numerous beautiful plates, to which is added a nearly entire* DUPLICATE SET OF ENGRAVER'S PROOFS; *blue morocco extra, gilt edges, with Bradel's ticket* 1734 105 0 0

Only a hundred and fifty copies were printed of this edition.—The binding was done by Bradel about 1790 and is a very sumptuous piece of work, with broad borders of gold outside and inside, and watered

Binders contemporary with the Deromes—*continued.* £ s. d.

silk linings. The ticket is engraved and runs thus: *Relie par* BRADEL *l'Aîné | Successeur du Sr. Derome | le Jeune, son Oncle | Rue St. Jacques | Hotel de la Couture No.* 65.

This copy was in the Labédoyère library.

804 MESCHINOT (Jehan) LES LUNETTES DES PRINCES avec avlcvnes balades .. Paris .. Iehan Bignon .. M.CCCCC.XXXIX. 18mo. *printed in Roman letters; a fine copy in blue morocco extra, gilt edges,* WITH COURTEVAL'S TICKET 1539 12 12 0

A pretty little book, bound (about 1800) by a man whom Lesné (the bookbinding author of La Reliure in verse) describes as having been a great refiner of the art and a great master of his craft. The linings are of watered rose silk.

Modern Binders:

805 **Amand.** GARNIER. LES TRAGEDIES DE ROBERT GARNIER .. A Roven .. 1616. 12mo. *red morocco extra, gilt edges* 1616 3 16 0

Bound, à petits fess, after a beautiful "Eve" pattern composed of a geometrical pattern, with palm leaves, curves, and fanfares.

806 **Belz-Niedrée.** [NIGEL WIRCKER] BRUNELLUS IN SPECULO STULTOR'. Small 4to. Gothic Letter, *with a large woodcut on the title; crimson morocco extra, gilt edges, with the Seillière arms on the sides* *S. n. (about* 1480) 4 4 0

A famous satire on the Priesthood, written by an Englishman in Latin verse.

807 ——— LISVARTE DE GRECIA . Libro septimo de Amadis .. Lixboa .. 1587. Small folio, *crimson morocco super extra, gilt edges, by Belz-Niedrée* 1587 7 7 0

The back full-gilt; the corners on the sides gilt with a triangular assemblage of curves enclosing a rose in an oval; in the middle the Seillière arms within a wreath. A gilt dentelle border on all four sides of the paper lining.

808 **Broca of London.** MOLIÈRE. LES OEUVRES DE MONSIEUR DE MOLIÈRE .. A Paris .. M.DC.LXXXII .. 8 vols. 12mo. *plates; fine copy in red morocco Janséniste,* WITH A BLUE MOROCCO DOUBLURE EXQUISITELY GILT 1682 15 15 0

A charming binding. The doublure is tooled with a broad border of fine pointillé. Copies of this edition have sold for as much as 1500, 1600, and 1700 francs.

809 DORAT. LES BAISERS, PRÉCÉDÉS DU MOIS DE MAI, POËME. A La Haye .. M.DCC.LXX. 8VO. LARGE PAPER, *with exquisite impressions of the plates and vignettes by Eisen; blue morocco extra, gilt edges,* WITH A CITRON MOROCCO DOUBLURE SUPERBLY GILT 1770 50 0 0

A yellow satin leaf faces the doublure. The binder's name is not given, but he is evidently identical with the Broca de Londres who bound the Molière.

This celebrated edition has sold for as much as 1500 francs.

810 **Chambolle-Duru.** CRONICA DEL MUY ALTO PRINCIPE Y ESFORÇADO CAUALLERO VALERIAN DE UNGRIA . 1540. *Colophon:* .. impresso el presente libro en .. Valencia . Por Francisco diaz Romano .. M.D.XL. *divided into* 2 vols. small folio, *in a* SPLENDID DOUBLÉ BINDING *by Chambolle-Duru* 1540 22 10 0

Red morocco inside and outside, the doublure richly gilt. The back is brilliantly decorated, and the Seillière arms appear upon the sides. Only one other copy of the book is known, which wants the title and other leaves. The above copy wants the first leaf of the table, and perhaps leaves d 7 and d 8.

811 STAGI (Andrea) Opera .. intitolata Amazonida .. *Colophon:* .. Venetia .. M.CCCCC.III .. 8vo. *in Roman letter, and in verse; crimson morocco extra, gilt edges,* WITH A CRIMSON MOROCCO DOUBLURE, *the arms of Baron Seillière on the outside* 1503 12 0 0

A splendid specimen of the binder's art.

812 **Cuzin.** MOLIERE. LE MISANTROPE COMEDIE par I. B. P. DE MOLIERE. A Paris .. M.DC.LXVII .. 12mo. *frontispiece; red morocco Janséniste,* WITH A CRIMSON MOROCCO DOUBLURE BEAUTIFULLY GILT 1667 27 10 0

A fine and perfect copy of the First Edition of one of the greatest works in French dramatic literature; charmingly bound.

Modern Binders—*continued.* £ s. d.

813 **Hagué.** LOMAZZI (Gio. Paolo) Rime . . In Milano . . 1587 . . Small 4to. *brown morocco extra, gilt edges, with little inlaid pieces of red and black morocco on the sides* 1587 4 14 6

A beautiful piece of work, quite unlike the productions of other binders.

814 **Hardy-Mennil.** CANCIONERO DE LOPEZ MALDONADO . . Madrid . . 1586. Small 4to. *crimson morocco extra, gilt edges, with the Seillière arms on the sides* 1586 30 0 0

A very rare book in a beautiful binding.

815 **Lortic.** VIRGILII. Æneis. Small 8vo. CHARMING MS. ON VELLUM, *written in a fine hand closely approximating to Italics; with a beautiful painted border of interlacements on the first page, in which there is a picture of Virgil laurelled, and an escutcheon on which the bearing has been defaced; an illuminated initial to every book; in an exquisite olive morocco binding, gilt with a geometrical pattern of interlacements in the Grolier style, the edges gilt and goffered* *About* 1475 50 0 0

816 VIRGILII Carmina omnia . . Parisiis . . MDCCCLVIII. 16mo. *with photographic vignettes; red morocco extra, gilt edges* 1858 2 2 0

The back is richly gilt *à petits fers.*

817 BANDELLUS. Ad illustrissimū . . epistola fratris Vincētii de castro nouo . . narratiua disputatiōis facte de materia cōceptiōis beate virginis Marie . . *Colophon:* . . Bonon. per Ugonem de rugeriis . . 1481 . .

Small 4to. *green morocco extra, gilt edges, with a mosaic picture of the Virgin on the sides, effected by the inlay of pieces of blue, yellow, and mauve morocco* 1481 7 0 0

818 **Marius-Michel.** COLONNA (Guido). *Title:* LA CORONICA TROYANA EN ROMACE. *Colophon:* . . Seuilla por Jacobo crōberger . . mill ꝛ qniētos ꝛ .xix. . Small folio, *bound in red morocco,* WITH A GREEN MOROCCO DOUBLURE 1519 32 0 0

The red morocco cover has the Seillière arms in the centre on the sides, and a bee in the panels on the back. The doublure is gilt, in imitation of a masterly Grolieresque binding with a geometrical design flanked by graceful winding curves that bear azuré fleurons. There is no signature, but the work seems to be that of Marius Michel.

819 ESPEJO DE CAUALLERIAS: en el qual se trata de los fechos del cōde dō roldā . . *Colophon:* Fenesce la primera parte . . Fue impressa en Seuilla en la imprēta de Juā cromberger . . M.d.xlv.

Small folio, *bound in crimson morocco, bearing the Seillière arms, with a* DOUBLURE IN GREEN MOROCCO 1545 40 0 0

There is a splendid Grolieresque design on the doublure, which is signed "Hardy-Mennil Marius-Michel doreur." No other copy of this volume seems to be known.

820 LEPOLEMO. *Title:* LIBRO PRIMERO DEL CAUALLER DE LA CRUZ. EL LIBRO DEL INUENCIBLE CAUALLERO LEPOLEMO . . *Colophon:* . . Toledo en casa de Luys Perez . . Mill ꝛ quinientos y sessenta y tres . Años.

Small folio, *crimson morocco, bearing the Seillière arms, with a* BLUE MOROCCO DOUBLURE *gilt in imitation of one of the best examples of the "Eve-LeGascon" school* 1563 90 0 0

Signed "Chambolle-Duru. Marius-Michel doreur."

The doublure is an exquisite piece of work.

821 PALMERIN DE OLIUA ꝛ sus grandes fechos . . *Colophon:* Emprimido en Venetia por Gregorio de Gregoriis . . M.D.XXVI. Small folio, *crimson morocco, gilt edges, with a* LINING *of crimson morocco, richly gilt* 1536 38 0 0

The doublure bears a geometrical pattern, having the spaces occupied by a semis of crosslets in the corner compartments, and by brilliant wreaths of foliage in the compartments around the centre. Signed "Chambolle-Duru 1869. Marius-Michel doreur."

The Seillière arms form a centrepiece on the side.

Modern Binders—*continued.* £ s. d.

822 RENALDOS. *Title:* LIBRO DEL NOBLE Y ESFORÇADO Ꝛ INUENCIBLE CAUALLERO RENALDOS DE MONTALUAN . . *Colophon:* Impresso en Salamanca . . mill Ꝛ quiētos Ꝛ veynte Ꝛ seys años. Small folio, *crimson morocco Janseniste, with a* MOSAIC DOUBLURE *of olive morocco, inlaid with pieces of crimson, green, and blue* 1526 55 0 0

This superb doublure is an improved imitation of the most elaborate work of the Eve-LeGascon school, and may be, without hesitation, described as one of the greatest triumphs of the art of Marius-Michel. Signed "Chambolle-Duru Marius-Michel doreur."

823 ROMANCERO GENERAL, en qve se contiene todos los Romances que andan impressos . . Año 1604 . . En Madrid, por Iuan de la Cuesta . . 8vo. (small 4to. size), *fine copy in crimson morocco extra, gilt edges,* LINED WITH A BEAUTIFUL DOUBLURE OF DARK GREEN MOROCCO GILT 1604 36 0 0

The arms of Baron Seillière on the cover. This is a superbly bound copy of a rare and precious volume. The back is finely decorated, but the gilding of the doublure is a charming imitation of the so-called Eve style of binding in which graceful branches of foliage mingle with a geometrical pattern.

Hardy-Mennil was the binder; Marius-Michel the doreur.

824 **Niedrée.** [GUIART DE SERVIGNÉ] Les Sonnettes ou Memoires du Marquis D . . 2 parts in 1 vol. 16mo. *4 plates; bound in citron morocco extra, gilt edges, for the Duke of Hamilton, whose arms are impressed in gold on the sides* *Berg-op-Zoom,* 1751 2 16 0

A pretty example of the Maison Niedrée. The book is what people call facetious.

825 **R. Petit.** AMADIS DE GAULA . . *Colophon:* . . impremido por Antonio de Salamāca . . mill Ꝛ quinientos Ꝛ xix . . Small folio, *with numerous woodcuts; the title and four other leaves in facsimile; crimson morocco extra, gilt edges, the Seillière arms on the sides* 1519 21 0 0

An excessively rare book in a magnificent cover.

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A beautiful copy of a rare book. Inside the cover is the oval label of a recent owner, giving his arms, which are a tree *vert*, the shield surmounted by the coronet of a Count.

Modern Binders—*continued.* £ s. d.

831 DUBUISSON (P. P.) ARMORIAL ALPHABETIQUE des principales Maisons et Familles du Roiaume . . 2 vols. 12mo. *beautiful copy in crimson morocco extra, gilt edges* *Paris*, 1757 15 15 0

At the beginning of the second volume, we find inserted a document of no small value to a collector of bindings. It is the engraved ticket of Dubuisson, the full size of the Armorial, and serving here as a frontispiece. It begins under an escutcheon with the words DU BUISSON *le Fils*, | Relieur Doreur, | *Rue Saint Jacques* | etc. Gruel found it on a single specimen of Dubuisson's binding, and has engraved it in his *Manuel*.

VII. Oriental Bindings.

832 THE KUR'ĀN. The Seventh and the Thirteenth Juz', *in Arabic*, in 1 vol. small folio, *fine MS. in bold Naskhi characters, six lines to the page; in the original Egyptian binding of smooth fine grained morocco, ornamented with geometrical gilding, and blind-tooled knot-work and dots on the sides (mended and rebacked)* *Written about* 1450, *bound about* 1500 6 6 0

Within the first and second gold fillet on the sides, there is a border in blind-tooling of a row of saltires, with a dot in each quarter. (These dots were originally gilt.) Inside the second fillet, there is an elaborate geometrical design in gold lines, consisting wholly of figures of angular form over which falls one that is nearly circular to the eye but is really a dodecahedron. Within the lines and in the corners there are dots and lattice-work, a few of the dots still retaining their gold. On the overlapping leather, the surface is blind-tooled with knotwork except in the middle where a crescent stands out in plain relief.

This volume was formerly the property by bequest of some institution, and has the word *wakf* marked on various pages. It is all in one handwriting and must therefore be regarded as having been the only rescued or obtainable portions of some famous Kur'ān.

833 DA'WĀT-I SAB'A: Prayers, *in Arabic.* Small folio, *MS. on gilt paper, 5 leaves or 8 pp. in the finest style of calligraphy, with ten lines in small Naskhi, and three lines in Çulç upon every page, written upon a gold ground and having the margins decorated with gold patterns of flowers, plants, and trees; in a superb binding* *Constantinople, about* 1600 21 0 0

The cover is red morocco, but of its colour and texture we see no more than a geometrical or architectonic figure in high relief which serves to frame the centrepiece. The sides are entirely covered otherwise with fine arabesques in low relief upon a ground of gold which occupies the whole of the sunken panels or compartments inside and outside of the red leather space referred to. Inside, the red morocco is covered by a lining of olive morocco which has an ornamental frame-work and fillets, and in the centre a sunken oval panel of blue morocco bearing a beautiful floral design in gold in strong relief. (*See facsimile among Illustrations.*)

This is Persian work of the highest order executed in Constantinople about 1600-1610.

The scribe, whose name is given in a colophon, was a famous calligrapher, of the end of the sixteenth and beginning of the seventeenth century: Ahmad Kara-Hisāri.

VIII. Books on Binding.

834 ARNETT (John Andrews) Bibliopegia, or the Art of Bookbinding in all its branches . . the second edition with considerable additions, 12mo. *plates and woodcuts* 1836 0 9 0

835 ——— by John Hannett, a new edition, 12mo. *plates and cuts; bds.* 1842 0 5 0

836 ——— An Inquiry into the nature and form of the Books of the Ancients; with a history of the Art of Bookbinding . . 12mo. *plates and woodcuts* 1837 1 0 0

The author is best known under the name of Arnett, although in the 1842 edition of the Bibliopegia he revealed that his proper designation was Hannett.

837 BOUCHOT (Henri) Les Reliures d'Art à la Bibliothèque Nationale, roy. 8vo. 80 *plates; sd.* *Paris*, 1888 1 8 0

		£	s.	d.
838	BURLINGTON FINE ARTS CLUB [ILLUSTRATED CATALOGUE of the] Exhibition of Bookbindings [with introductory remarks by C. Gordon Duff and Miss S. T. Prideaux]. Atlas 4to. LARGE PAPER, *with* 113 *plates mostly executed in chromo-lithography; cloth, uncut* *Printed for the Club*, 1891	10	10	0
	The great number of faithful reproductions, executed by W. Griggs, will give this catalogue a permanent value. The descriptions are very brief, but they are by Mr. Weale.			
839	EDWARDS (Edward) Memoirs of Libraries . . 2 vols. 8vo. *plates; cloth* 1859	1	16	0
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840	FLETCHER (William Younger) English Bookbindings in the British Museum . . selected on account of their beauty or historical interest. Folio, 63 *plates executed in gold and colours by Mr. Griggs; cloth, uncut* 1895	3	3	0
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842	——— Foreign Bookbindings in the British Museum, folio, *with* 65 *coloured plates by Griggs; cloth, uncut* 1896	3	3	0
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845	——— the same, *a fine copy in whole red morocco, gilt top, uncut* 1887	4	15	0
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847	LA ROCHE LA CARELLE (Baron S. de) Catalogue de la Bibliothèque [*vendue Mai* 1888], roy. 4to. LARGE PAPER, *with numerous plates of the magnificent bindings in the library, besides four duplicate reproductions in gold and colours; with the* LISTE DES PRIX D'ADJUDICATION *which was issued separately afterwards; sd.* *Paris*, 1888	1	0	0
848	LE ROUX DE LINCY, Recherches sur Jean Grolier, sur sa Vie et sa Bibliothèque . . 8vo. *with plates giving facsimiles of Grolier's writing and of bindings executed for him (these being reproduced in gold and colours; hf. red morocco extra, gilt edges* *Paris*, 1866	1	11	6
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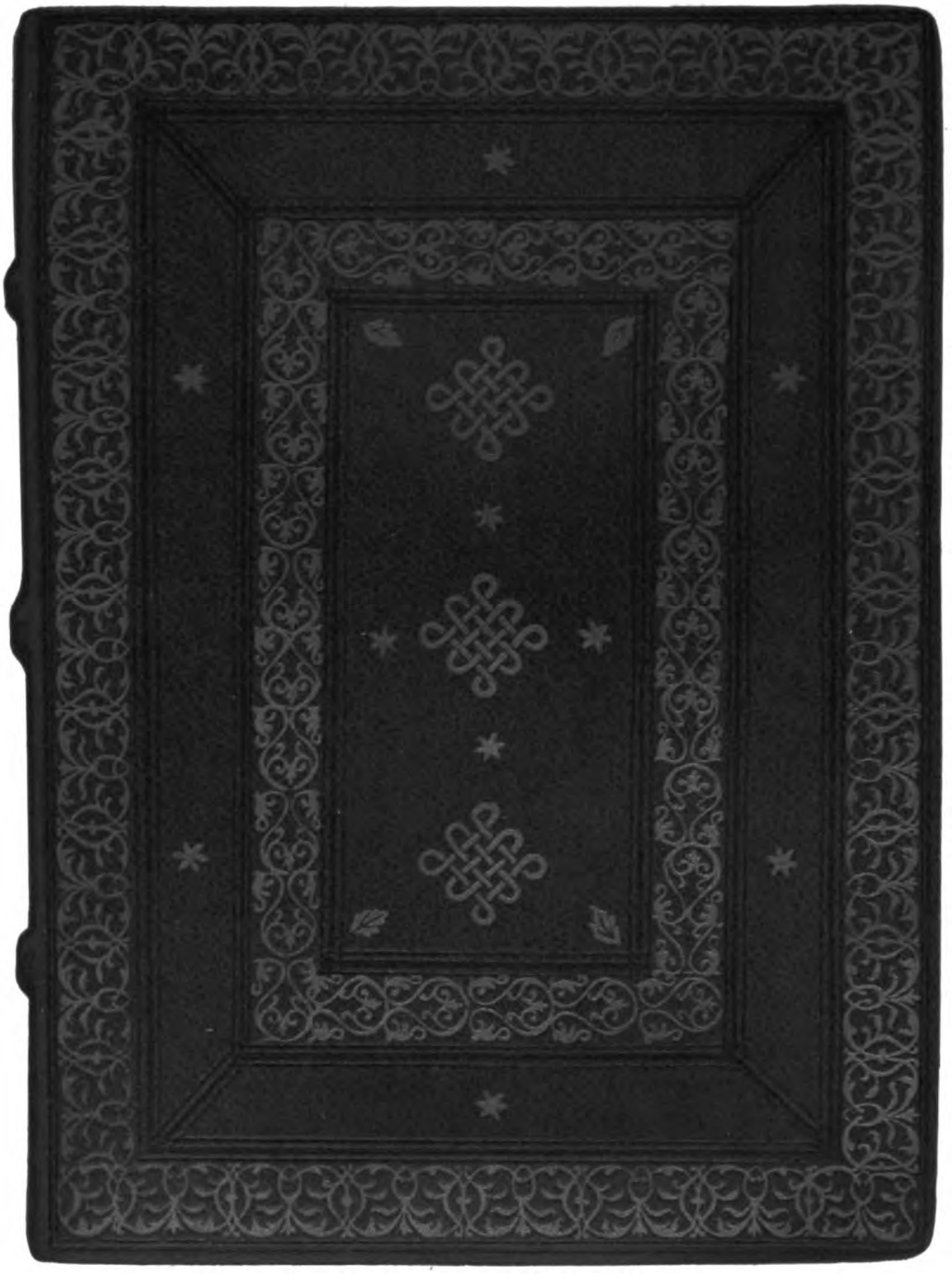
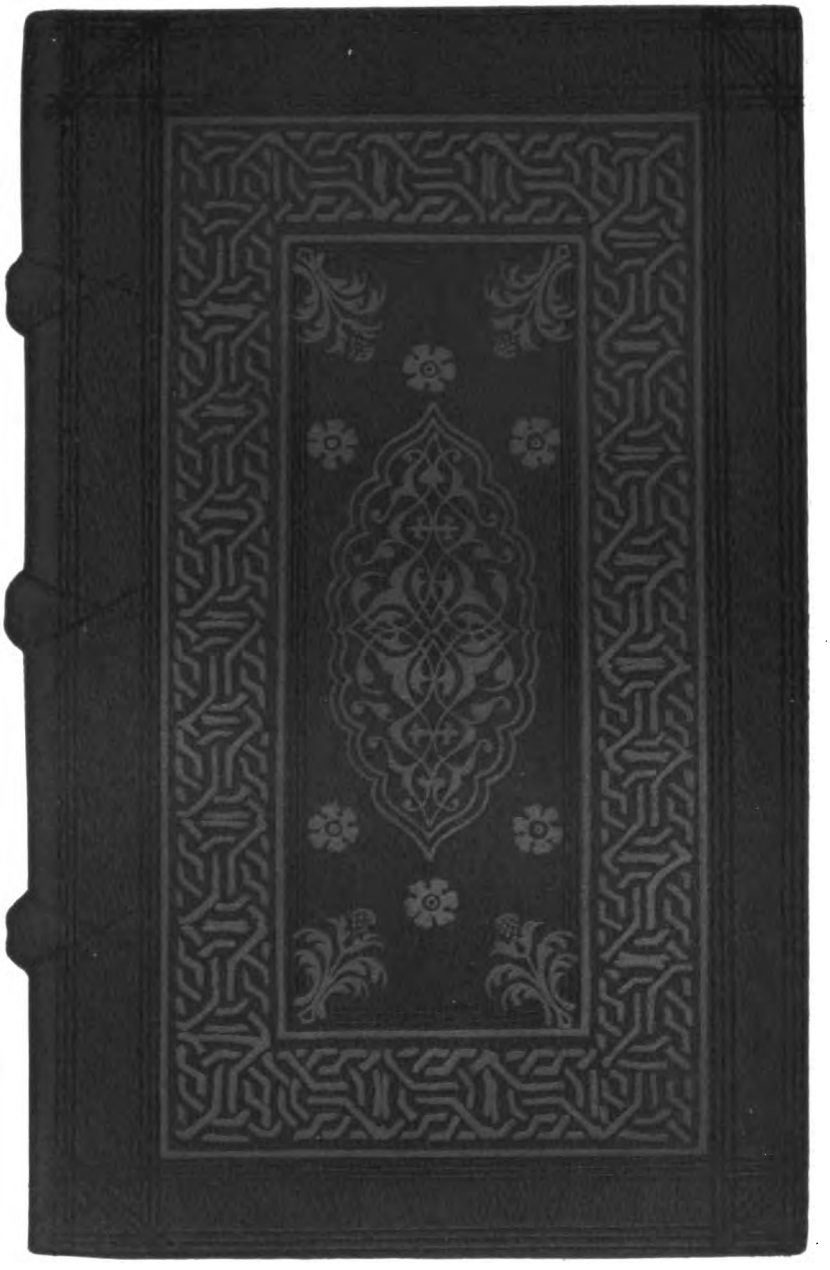
G. NORMAN AND SON, PRINTERS, FLORAL STREET, COVENT GARDEN.



1. ITALIAN BINDING IN THE SIXTEENTH CENTURY.

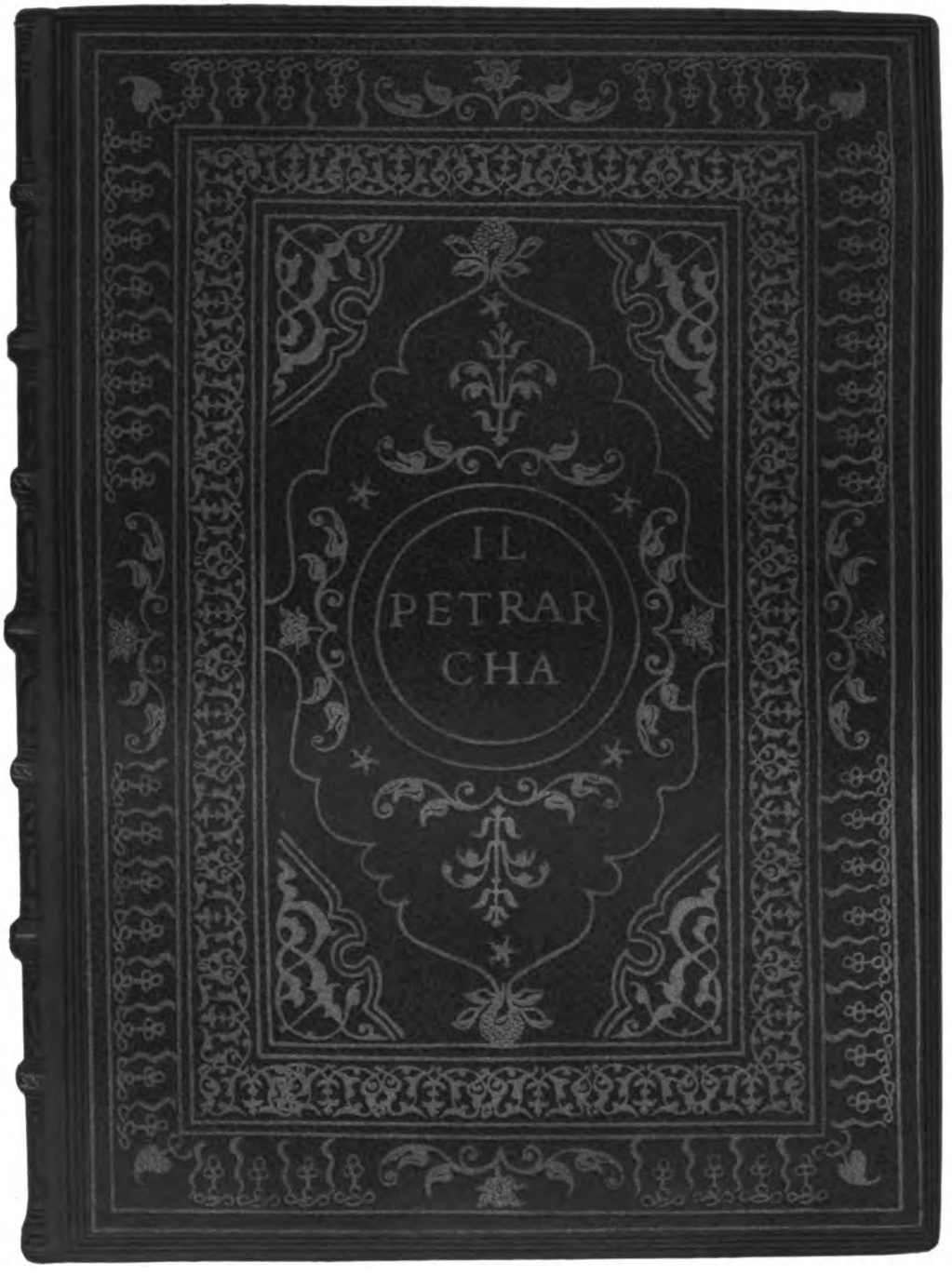
Thebaldeo, Opere. Modena, 1498. 4to.
Bound probably at Modena about 1510.



2. ITALIAN BINDING IN THE SIXTEENTH CENTURY.

Ciceronis Orationes. Florentiæ, 1515. 12mo.

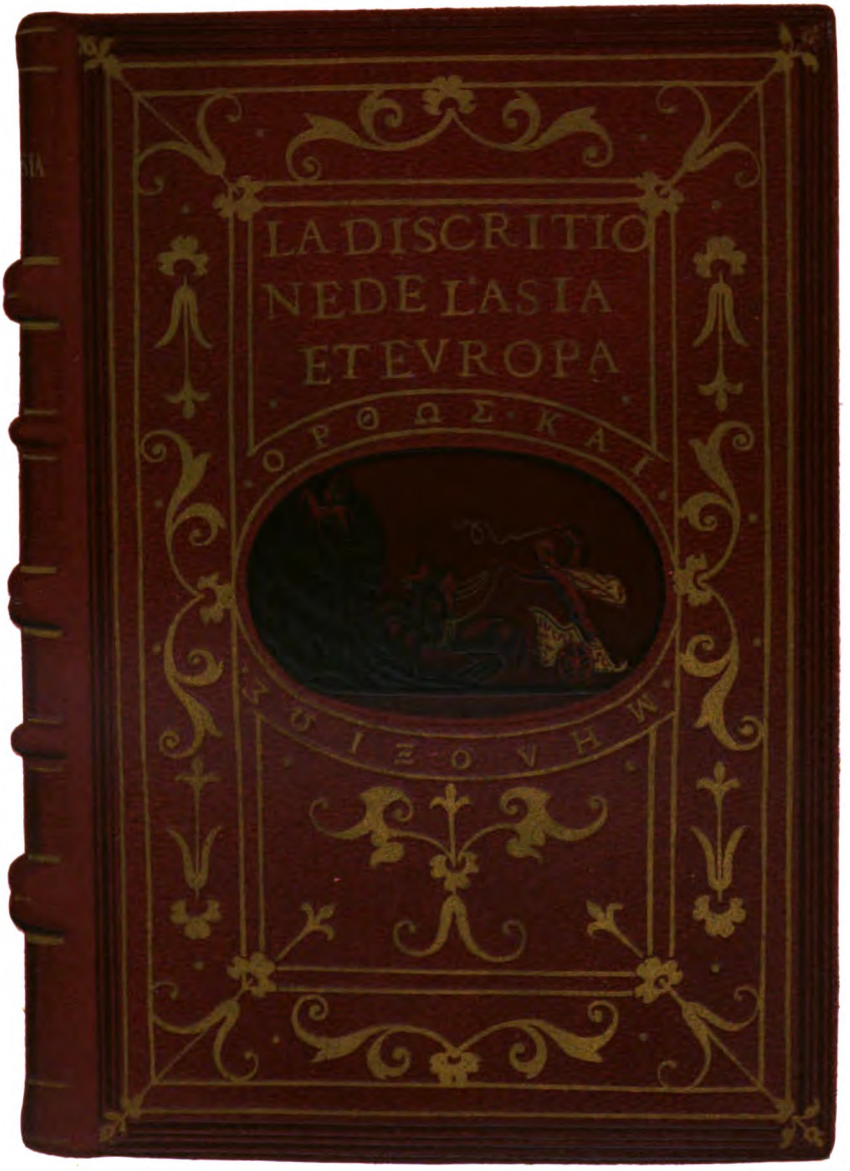
Bound at Florence about **1525.**



3. ITALIAN BINDING IN THE SIXTEENTH CENTURY.

Petrarca. Vinegia, 1545. 4to.

Bound at Venice about 1545.



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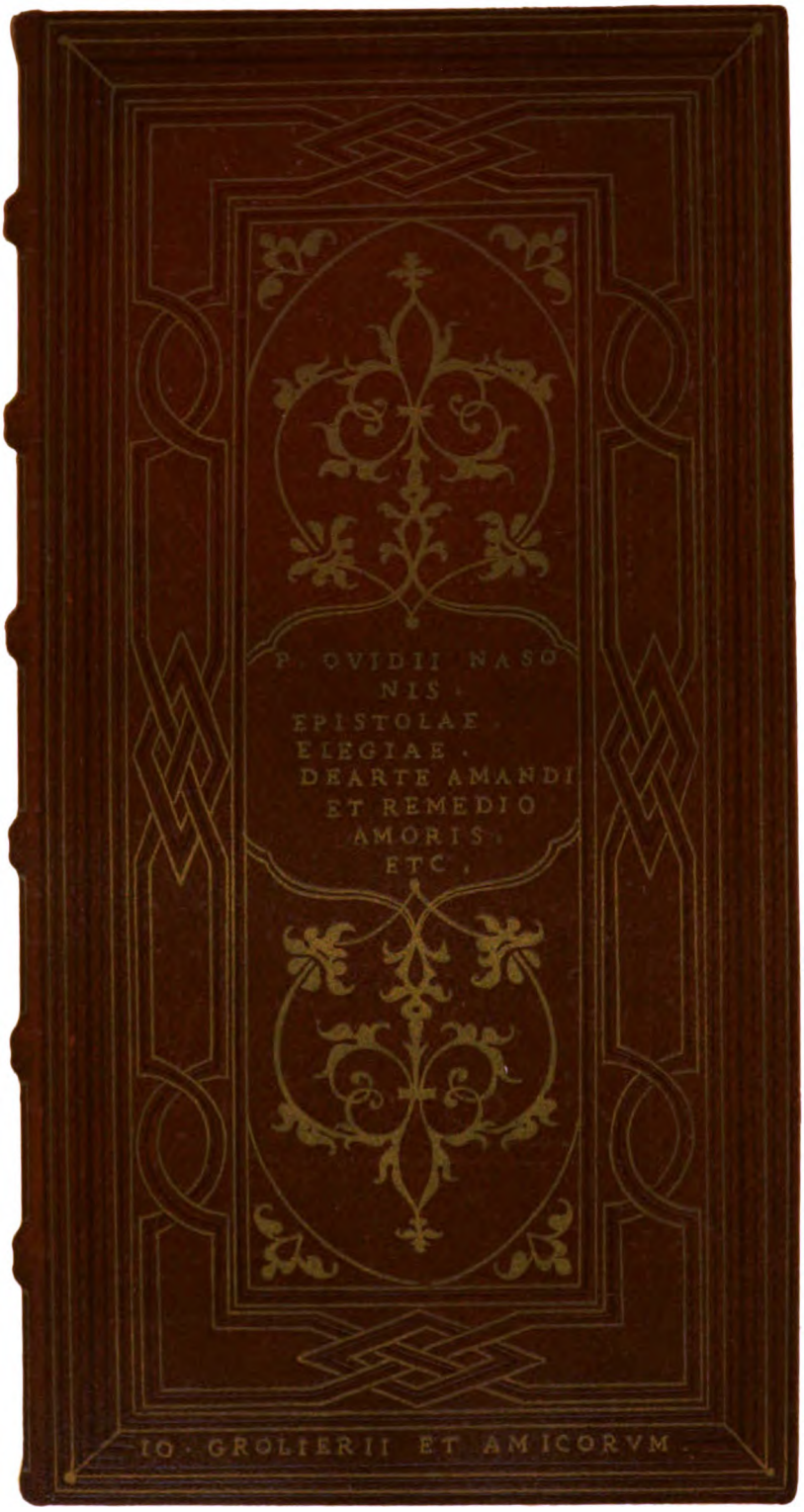
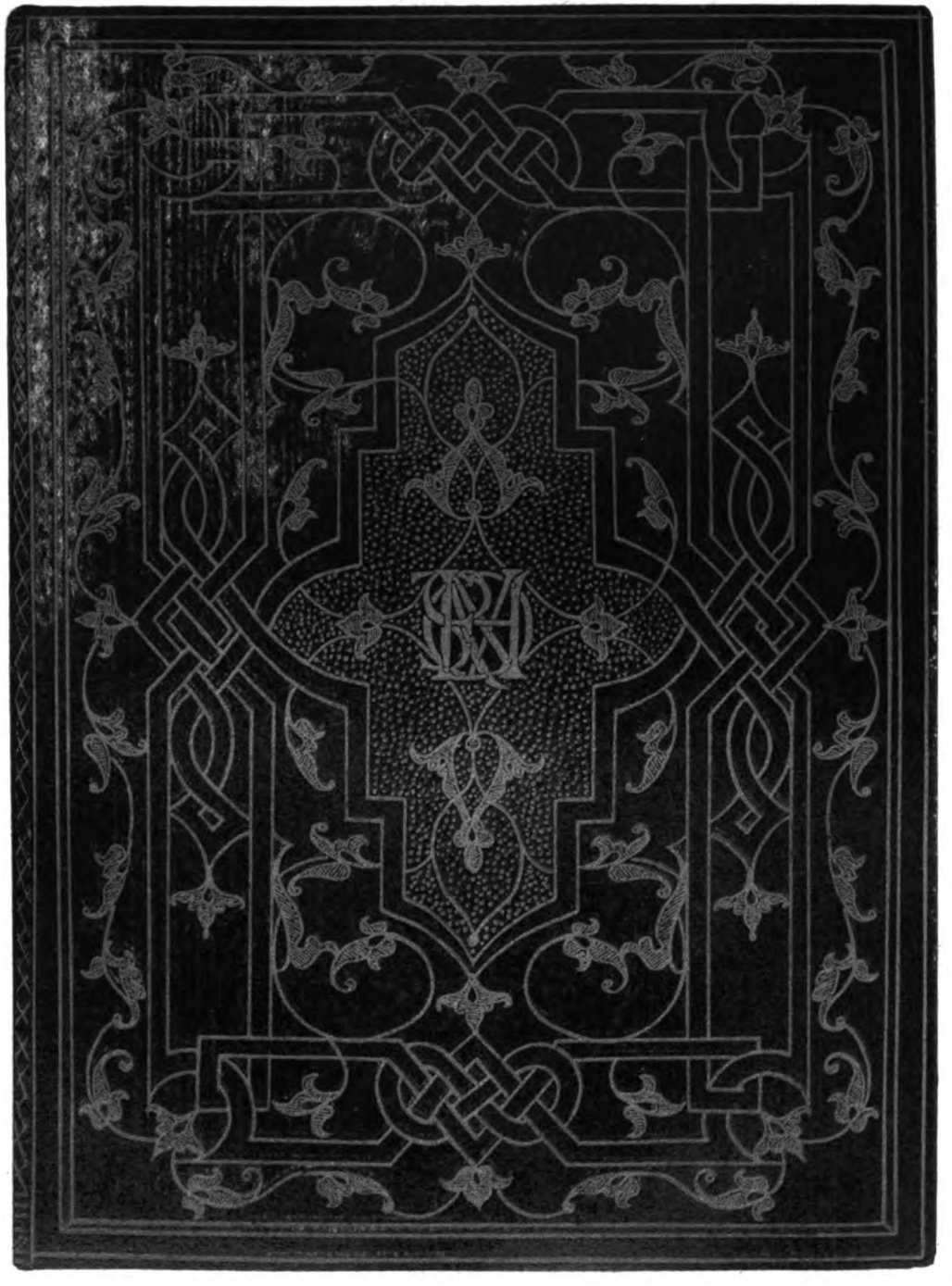
Pio II. Discrittione de l'Asia et Europa. Vinegia, 1544. 12mo.

Fine Canevari binding, done about 1550.



5. ITALIAN BINDING IN THE SIXTEENTH CENTURY.

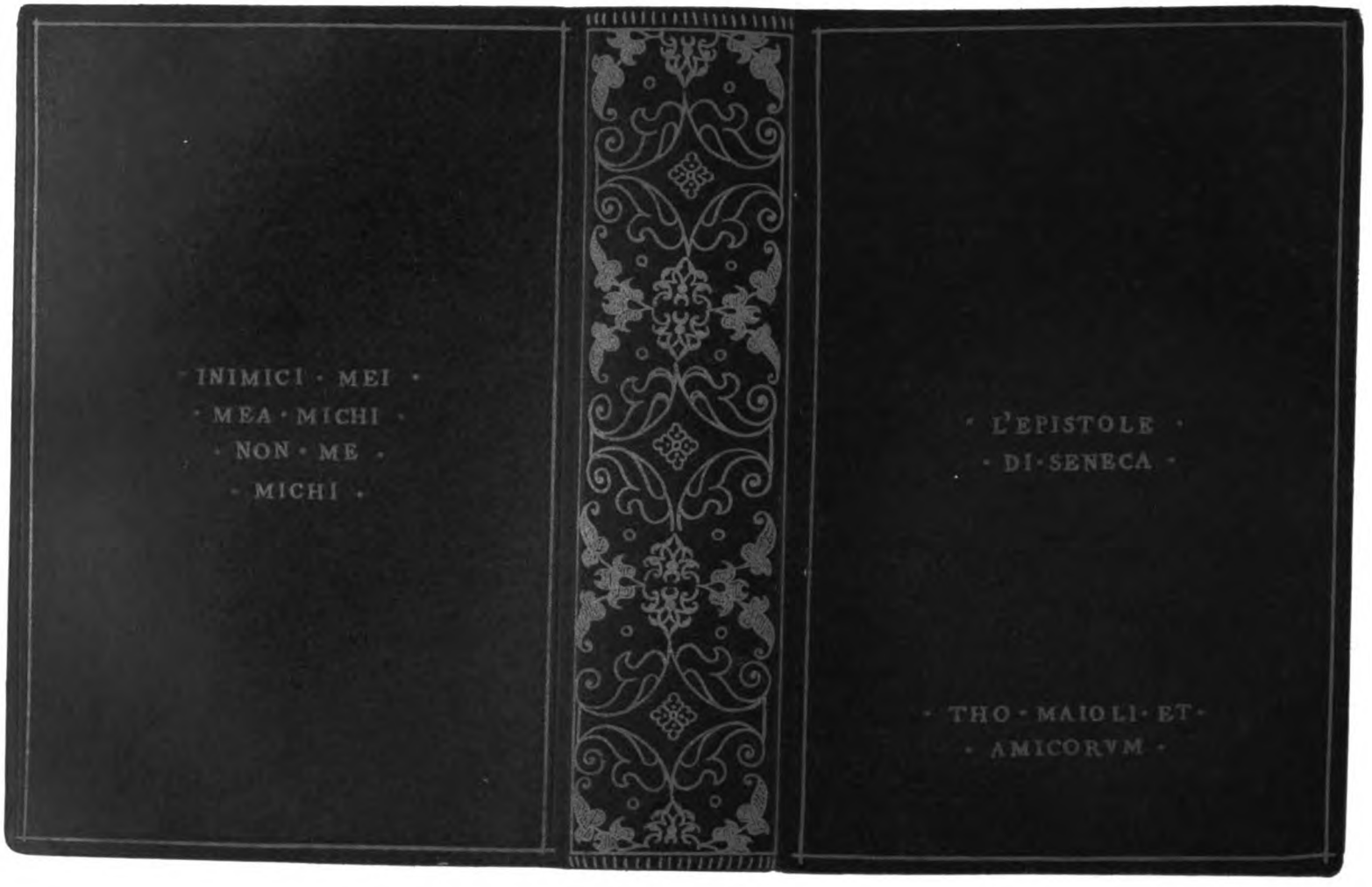
Ovidii Opera. Venet. Aldus, 1533-34. 3 vols. 8vo. Large paper.
Bound for Grolier at Venice about 1535-40.



6. ITALIAN BINDING IN THE SIXTEENTH CENTURY.

Psalmi, etc. Parisiis, R. Stephanus, 1528. 4to.

Bound for Maioli at Venice about 1560.



7. ITALIAN BINDING IN THE SIXTEENTH CENTURY.

Seneca, Epistole, per il Doni. Vinegia, 1549. 12mo.
Bound for Maioli at Venice about 1565.

8. FRENCH BINDING IN THE SIXTEENTH CENTURY.

Guevara, Relox de Principes. Valladolid, 1529. Folio.

Bound for Francis I. at Paris about 1540.

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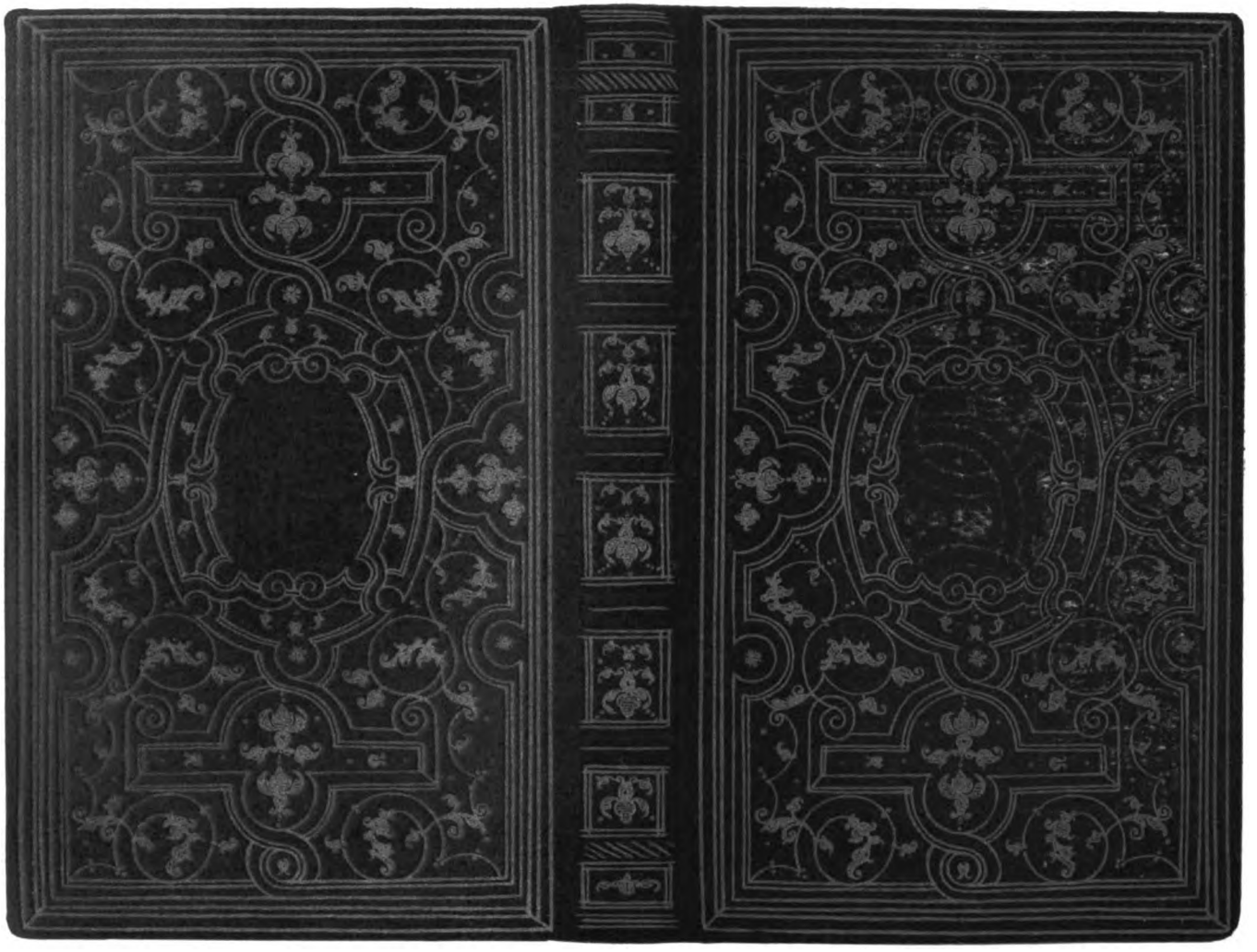
Alexandri ab Alexandro Geniales Dies. Paris, 1539. Folio.

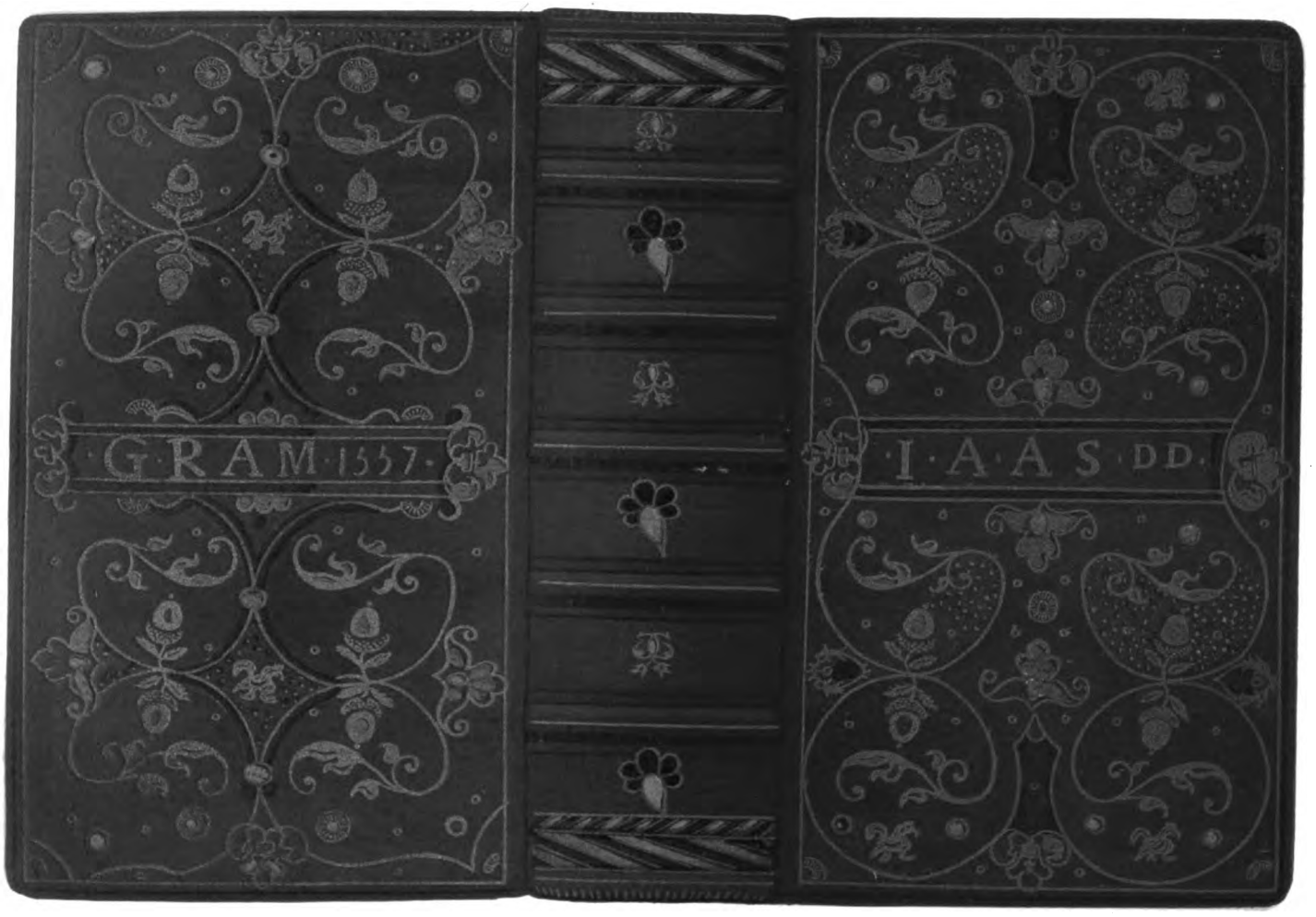
Bound for Diane de Poitiers at Paris about 1550.



10. FRENCH BINDING IN THE SIXTEENTH CENTURY.

Boccaccio, il Corbaccio. Parigi, 1569. Small 8vo.

An early "Eve" binding, executed about 1570–72.



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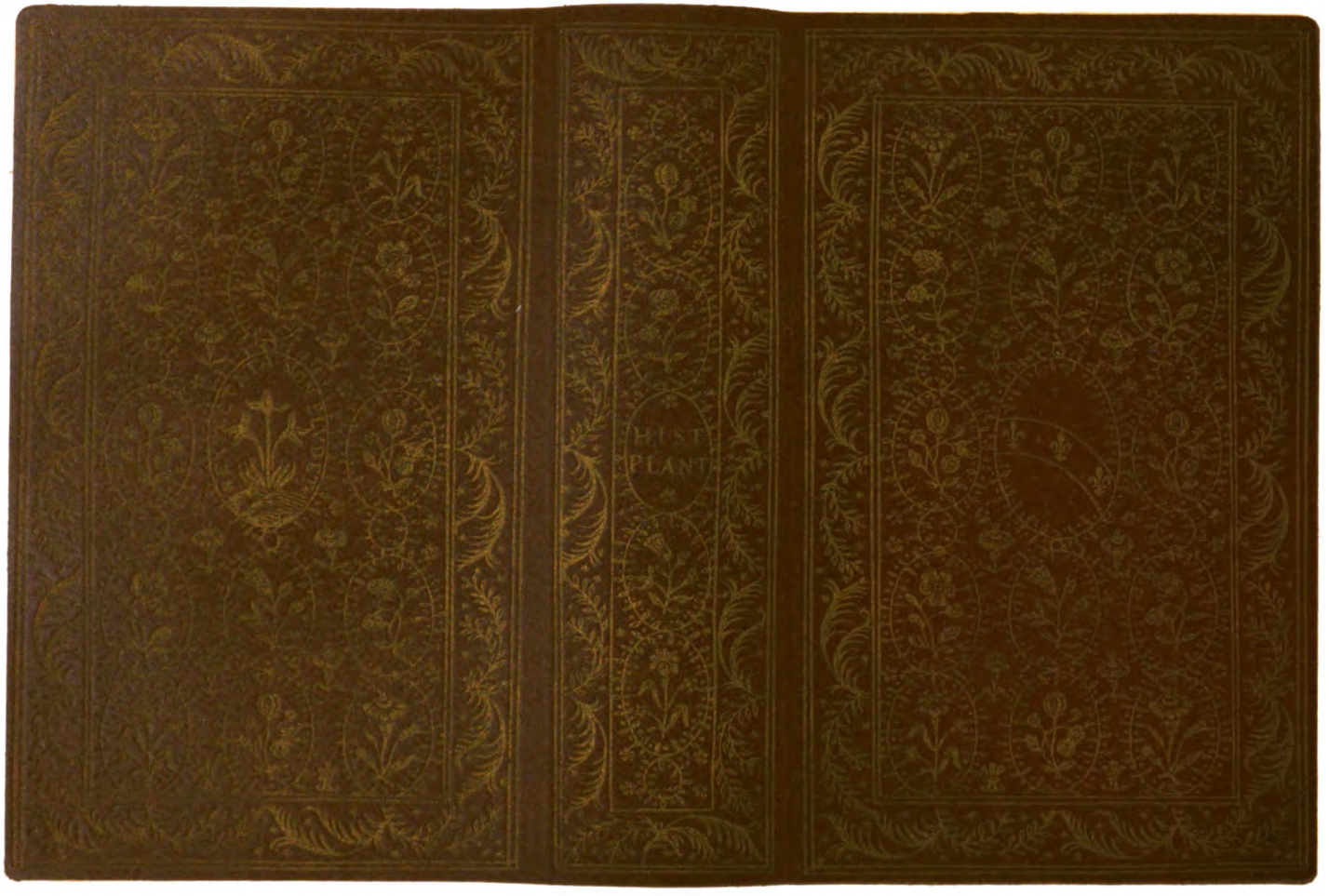
Boccaccio, Decamerone. Lione, 1555. 16mo.

Bound at Lyons in 1557.

12. FRENCH BINDING IN THE SIXTEENTH CENTURY.

Psalmi à Buchanano versibus expressi. Lugd. 1579. Oblong 4to.

Bound for James VI. of Scotland, at Lyons in 1579.



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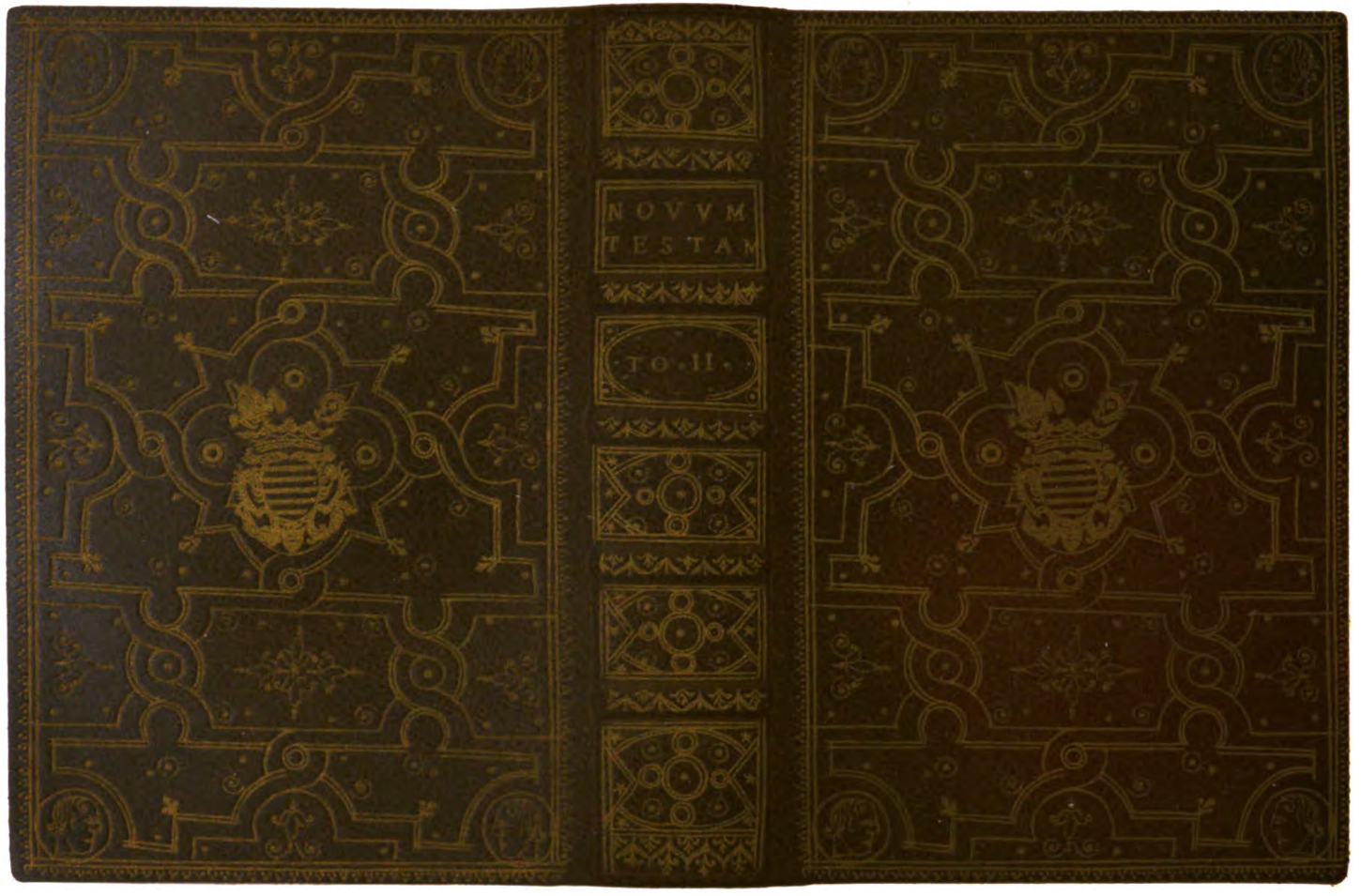
Linocier, Histoire des Plantes. Paris, 1584. 16mo.

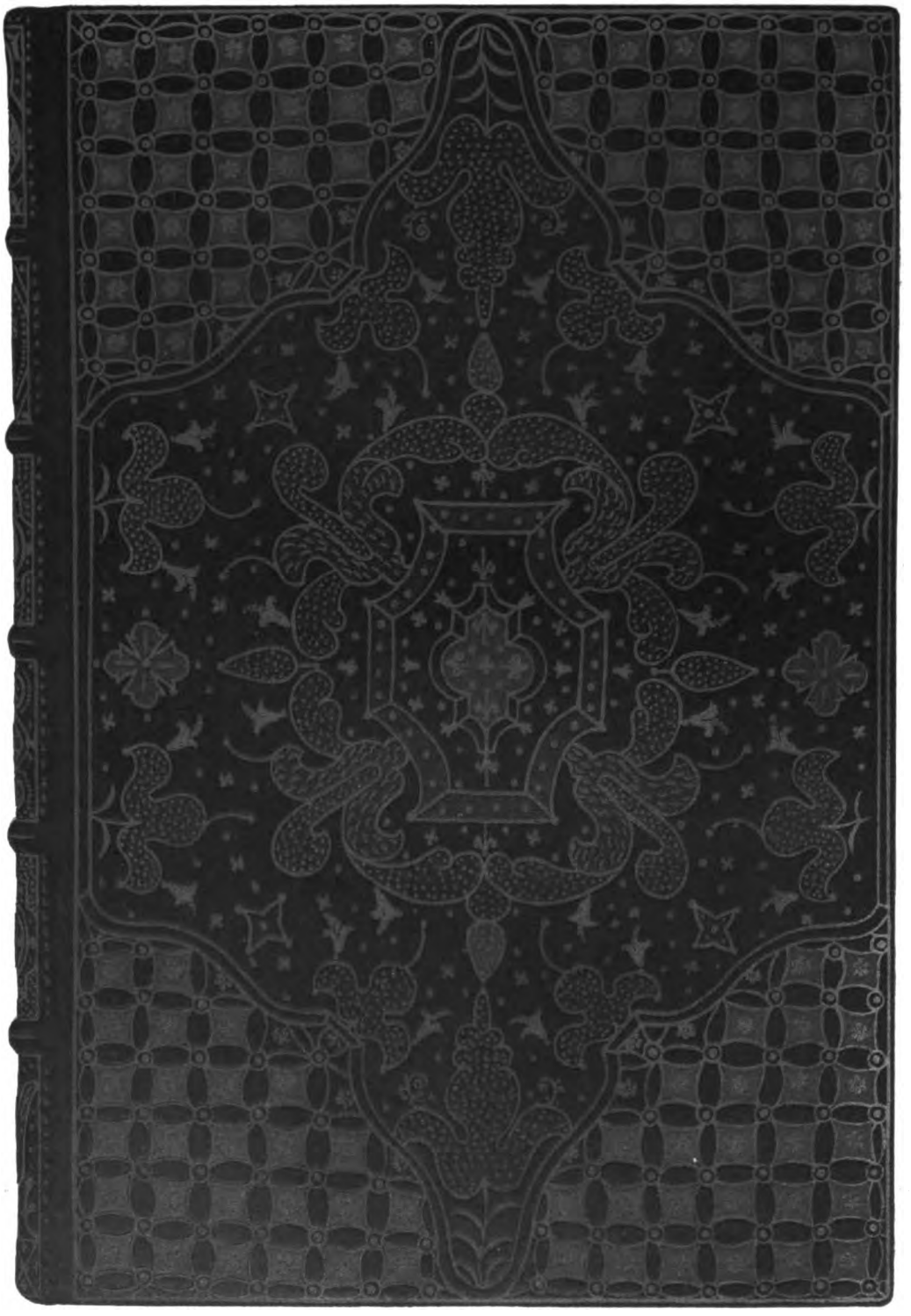
In a Marguerite binding, done at Paris about 1590-95.



14. FRENCH BINDING IN THE SEVENTEENTH CENTURY.

Novum Testamentum Græcum. Lutetiæ, Stephanus, 1549.

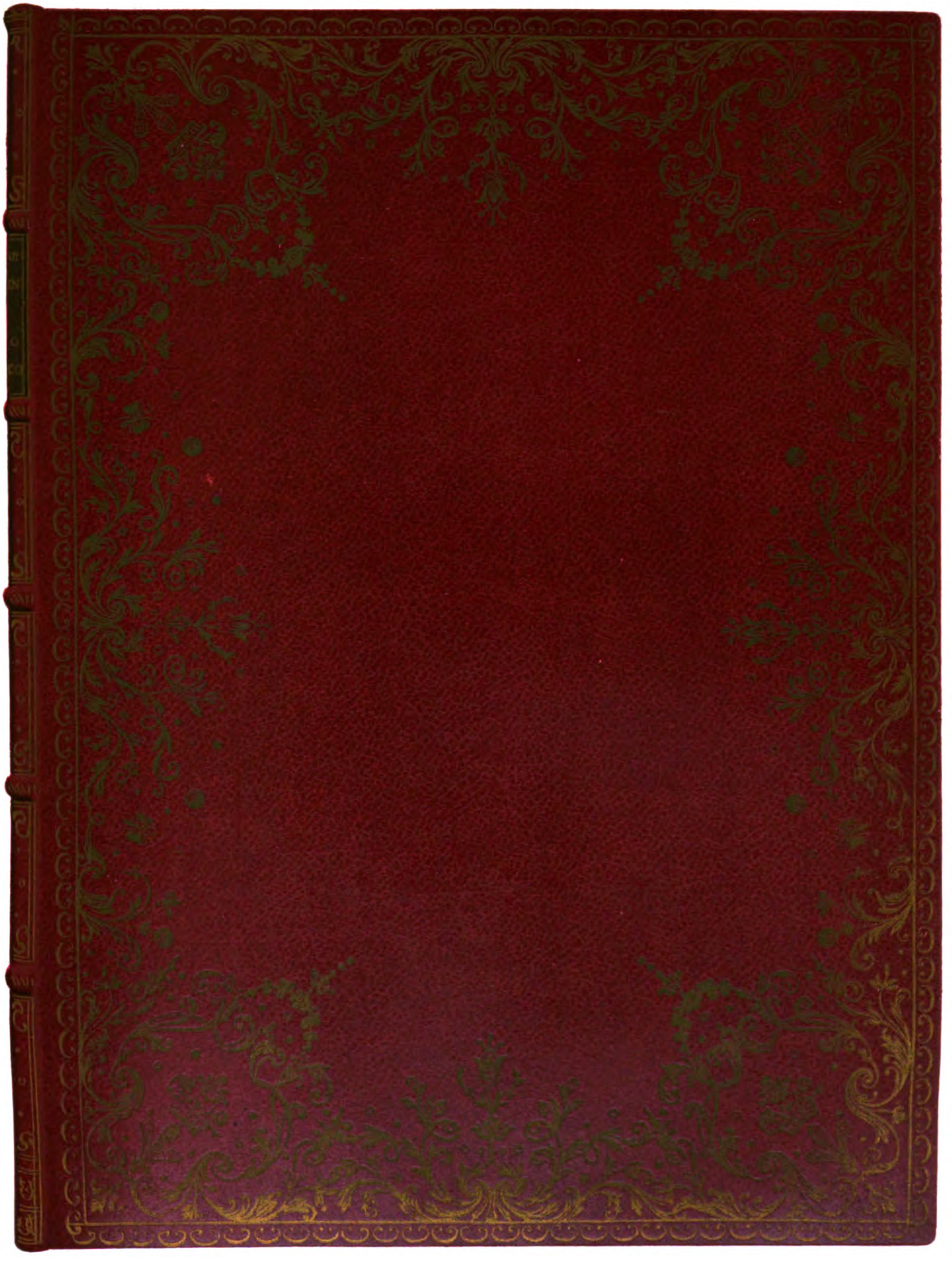
Bound by Florimont Badier in Paris about 1650.



15. FRENCH BINDING IN THE EIGHTEENTH CENTURY.

Heures Nouvelles, gravées par L. Senault, Paris (1685). 8vo.

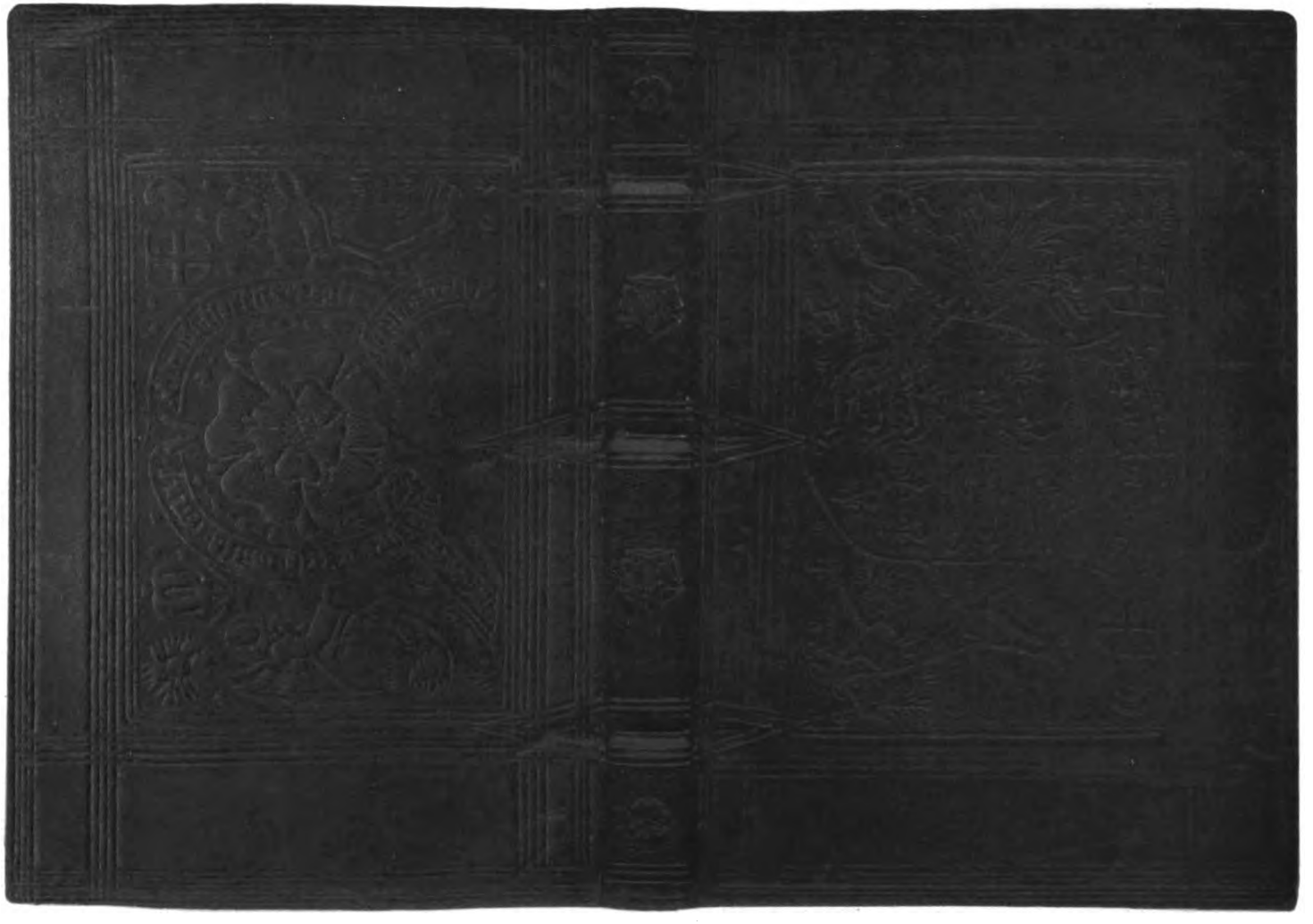
In a mosaic binding by Padeloup about 1735.



16. FRENCH BINDING IN THE EIGHTEENTH CENTURY.

Aretino de bello Italico. Fulginei, 1470. Folio.

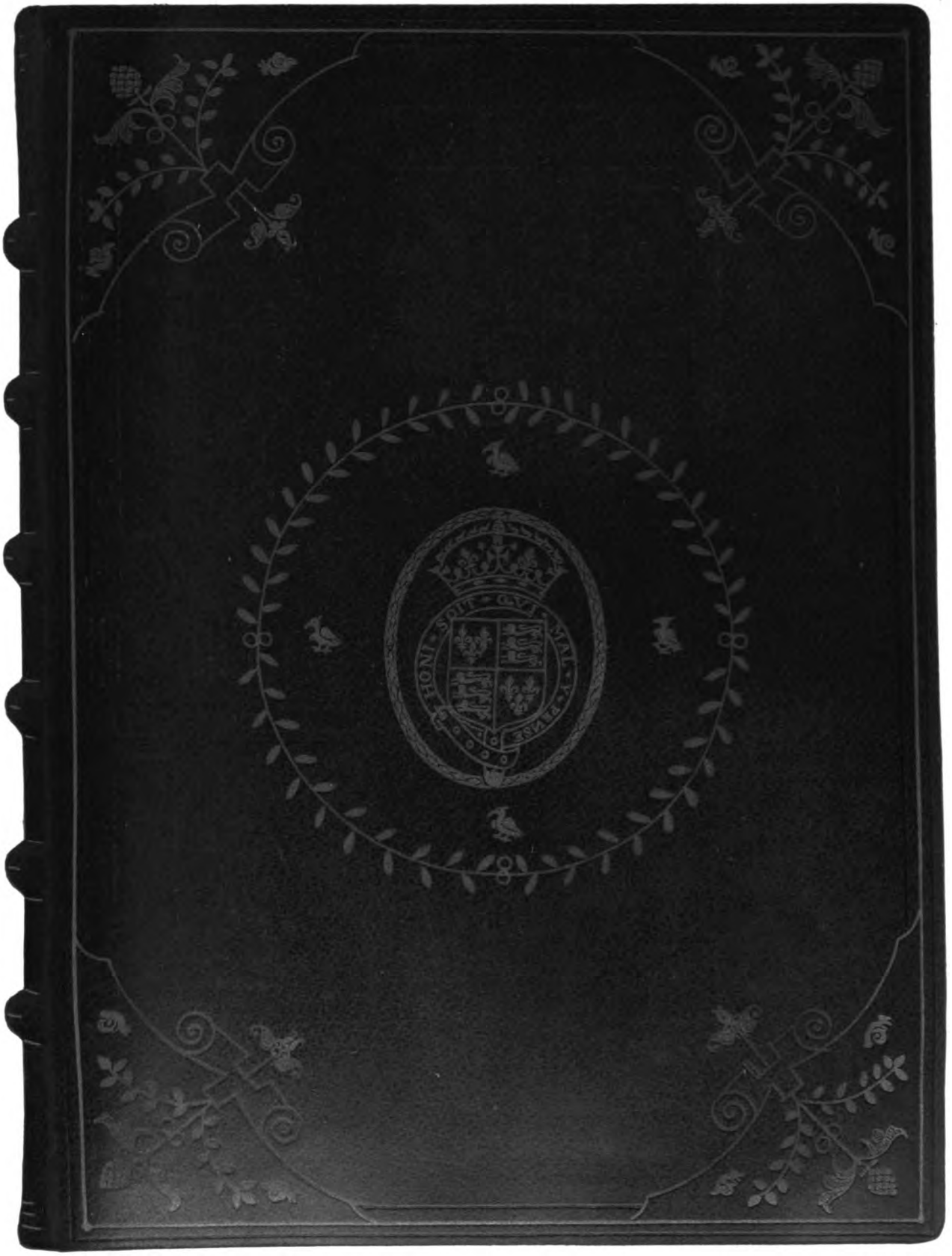
A dentelle binding, probably by Derome.



17. ENGLISH BINDING IN THE SIXTEENTH CENTURY.

Catalogus Erasmi lucubrationum. Basel, about 1530.

With the insignia of Henry VIII.; bound by Henry Jacobs in London about 1531.



18. ENGLISH BINDING IN THE SIXTEENTH CENTURY.

Camdeni Britannia. Londini, 1600. 4to.

Queen Elizabeth's dedication-copy; bound for her in 1600.

19. ENGLISH BINDING IN THE SIXTEENTH CENTURY.

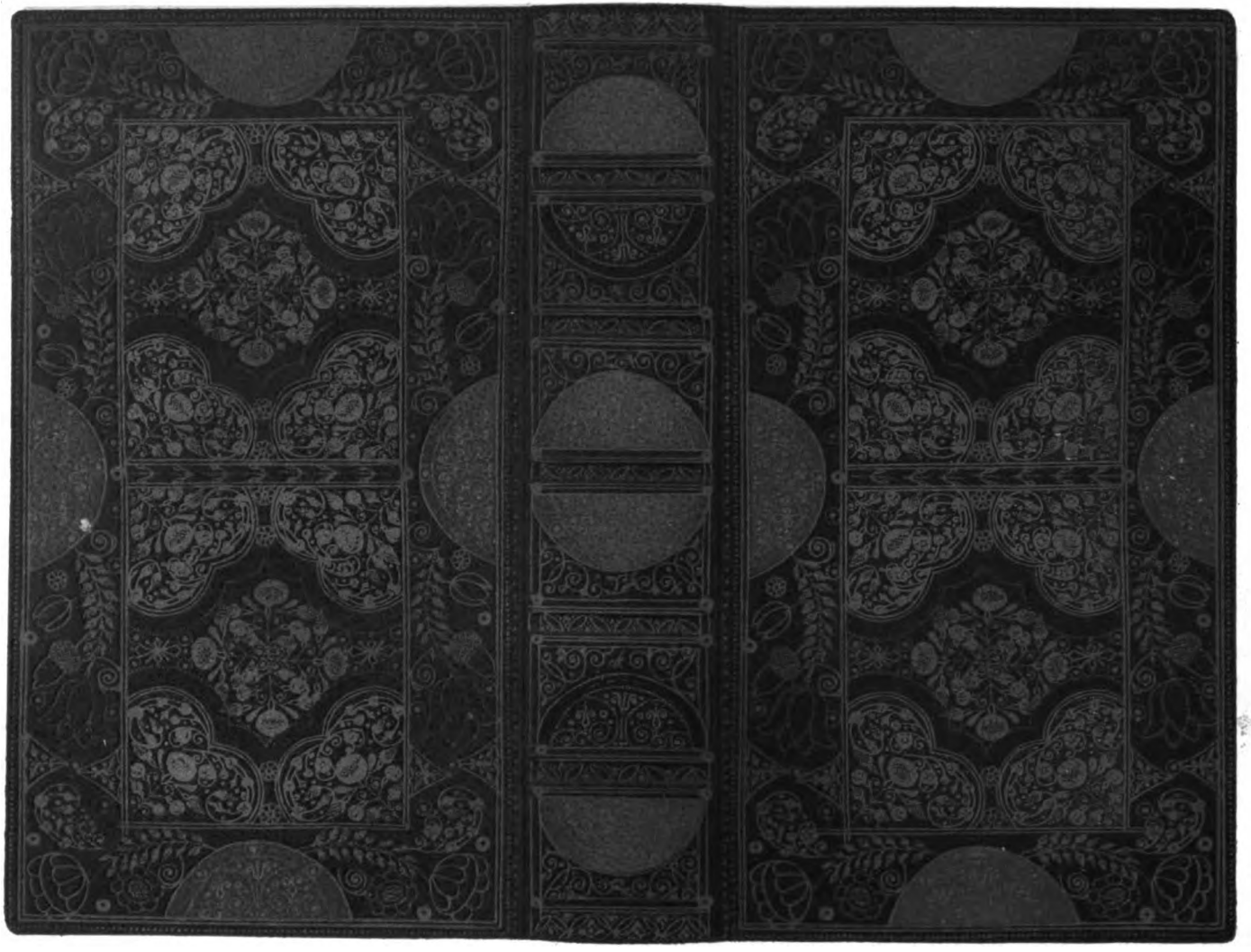
Matthæi Westmon. Flores Historiarum. Londini, 1570. Folio.

In an English painted mosaic binding of the time.

20. ENGLISH BINDING IN THE SEVENTEENTH CENTURY.

Bible and Common Prayer. 1607.

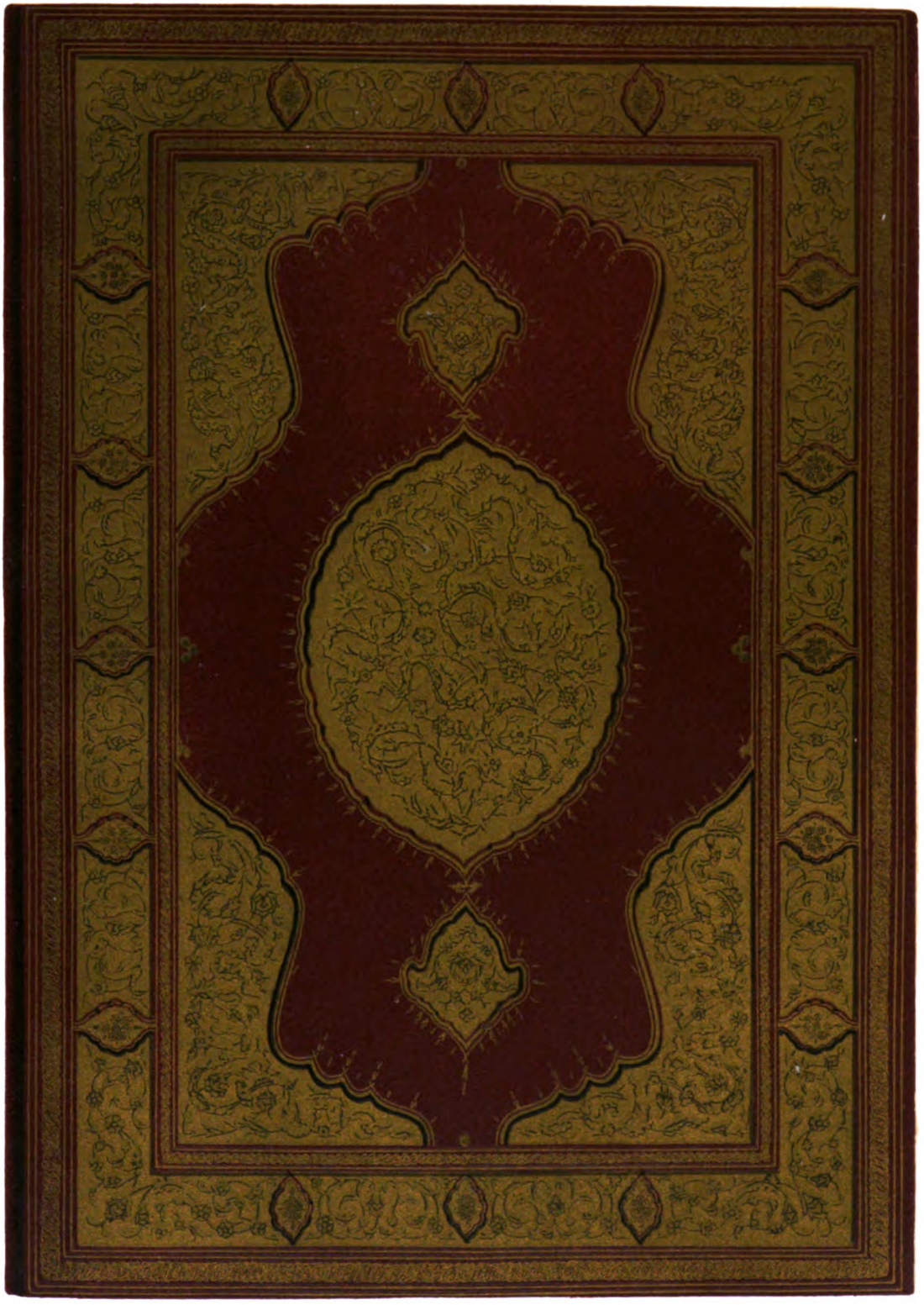
Embroidered work executed before 1620.



21. ENGLISH BINDING IN THE SEVENTEENTH CENTURY.

The Bible. London, 1678. 12mo.

In an English mosaic binding executed by Samuel Mearne about 1680.



22. ORIENTAL BINDING IN THE SIXTEENTH-SEVENTEENTH CENTURY.

Da'wat-i Sab'a. MS. in Arabic by Ahmad Kara-Hisari.

Bound in Constantinople about 1600–1610.

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